Desk

DANCEMAGAZINE

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NOVEMBER 1960 60 CENTS

HOW TO PREPARE FOR BROADWAY

New York City Ballet's Edward Villella
in "Afternoon of a Faun"

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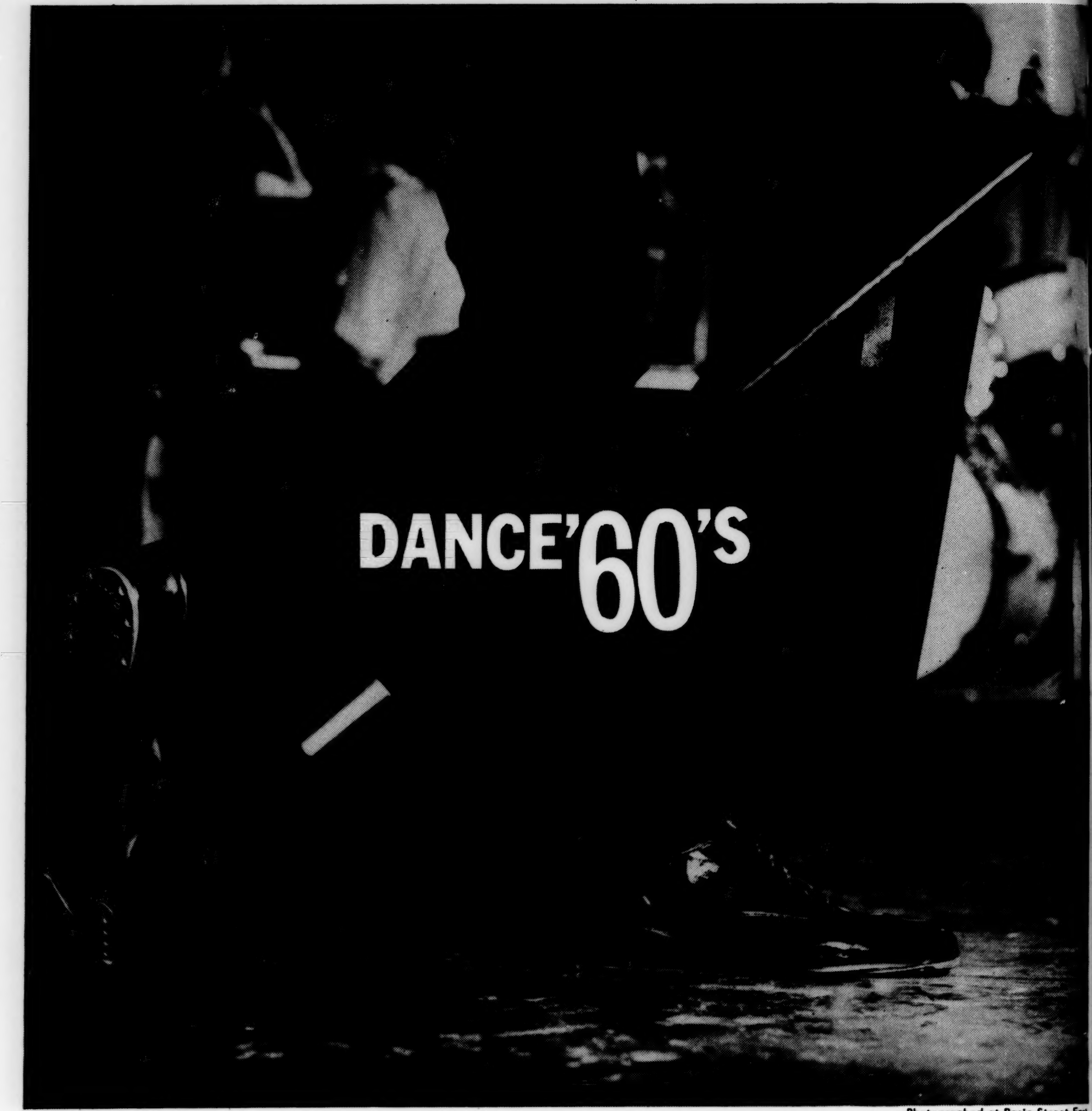

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PRESSTIME NEWS

NYC BALLET OPENS ELECTION NIGHT

Four of 9 new works announced for the Nov. 8-Jan. 15 **NYC Ballet** season at NY City Center were completed at presstime, with 3 others about to go into rehearsal. The Nov. 16 "Salute to Italy" program includes the premiere of 2 **George Balanchine** works: "Monumentum Pro Gesualdo" (to a Stravinsky score based on 17th Cent. music by Gesualdo) and "Variations from Don Sebastian," (little-known opera music by Donizetti).

The 2-section Balanchine-Brahms work, "Liebeslieder Walzer," debuts Nov. 22. "Jazz Concert," due Dec. 7, consists of 4 ballets: a Balanchine work to Stravinsky's "Ragtime": one by **Todd Bolender** to Milhaud's "Creation du Monde"; one by **Francisco Moncion** to Poulenc's "Les Biches"; one by **John Taras** to Stravinsky's "Ebony Concerto."

The remaining two, by Balanchine to scores by Gunther Schuller & Milton Babbitt, go into rehearsal after the season starts and bow Jan. 4. **(Hermes Pan** was sought for collaboration, but had other commitments.)

Taras continues as asst. to Balanchine, **Janet Reed** as ballet mistress. Principal dancers: **Diana Adams, Bolender, Jacques d'Amboise, Judith Green** (whose appearance this season is in doubt because of a knee injury), **Melissa Hayden, Jillana, Allegra Kent** (on maternity leave), **Michael Lland, Nicholas Magallanes, Moncion, Violette Verdy, Edward Villella, Jonathan Watts, Patricia Wilde.** Jr. soloists: **Patricia McBride, Conrad Ludlow, Arthur Mitchell, Francia Russell, Roland Vazquez, William Weslow. Patricia Neary** has joined the corps.

Between Dec. 16 & Jan. 2 there will be 18 perfs. of "The Nutcracker, again augmented with students of the **School of American Ballet.** On Oct. 24 **Stanley Williams** of the **Royal Danish Ballet** began a month of teaching at the school ("classical ballet as taught to me by **Vera Volkova**").

On Sept. 27, Mitsuo Tanaka, Consul General of Japan in NYC, presented NYC Ballet Gen. Dir. **Lincoln Kirstein** with the Order of the Sacred Treasure, 4th Class, in recognition of his achievements in bringing the **Gagaku,** and **Grand Kabaki** to the USA, and the NYC Ballet to Japan in '58.

BALLET THEATRE HOME FROM RUSSIA

Khrushchev turned up unexpectedly at the final perf. of **American Ballet Theatre** in Russia, at Moscow's 10,000-seat Sports Palace, and was heard to say that he considered it "quite good." After the show, Mr. K hosted several of co. VIP's at an impromptu midnight chicken and champagne supper.

All 35 perfs, during the Americans' Sept. 13-Oct. 24 stay were sold out, with thousands turned away. Russian visit climaxed an ABT European tour, sponsored by the US State Dept., of 6 months. Dancers found Leningrad very diffferent in temperament from the rest of Russia. They attended classes at the famous Choreographic School (formerly the Maryinsky). In a museum devoted to famous graduates they saw pictures of **Balanchine, Doubravska, Obonkoff, Vladimiroff** and others well known in this country. And on a center table, we are delighted to hear, lay several recent copies of Dance Magazine.

Co. was scheduled to arrive at NYC's Idlewild Airport Oct. 25, too late for a first-hand report in this issue. It will appear in Decemeber.

BALLET RUSSE—AGMA PACT

Ballet Russe de Monte Carlo & the American Guild of Musical Artists finally signed a basic agreement, and the co. goes into rehearsal this month for a Dec. 27 opening in L.A. Dispute with the union had caused cancellation of 9 touring weeks this fall. At presstime, dancer line-up was not set.

This pact provides for a new minimum wage for touring of $115 per week. Should there be a week in which dancers have to give an 8th perf., they receive an extra $10. Rehearsal pay rises to $60 a week. Seniority provisions allow for a yearly increase of $5 to the minimum.

DE MILLE GETS WESTCHESTER HONOR

Agnes de Mille was scheduled to receive the **Westchester Dance Council's** first annual award. Presentation was to take place Oct. 26 at a luncheon at the Chrysler Aud. in Rye, NY. On the program was a showing of "The Art of Ballet" film, taken from Miss de Mille's famous "Omnibus" series on TV.

TWO AT THE PHOENIX

Yuriko's Nov. 14 perf. at the Phoenix is being given elements of unusual dance interest. Appearing with her, courtesy of the **Martha Graham Dance Co.,** are **Bertram Ross, Ethel Winter, Linda Hodes, Mary Hinkson,** plus **Norman Walker,** and singer Anita Ellis. Program will consist of 4 new works by Yuriko, 2 of which will be based on Noh and Kabuki dramas. Sets and costumes are by Irene Sharaff, and Eugene Lester is conducing a 10-piece orchestra.

Another major dance offering at the Phoenix is the NYC debut of the new **Helen Tamiris-Daniel Nagrin Dance Co.** on Nov. 21. Program includes 3 group works: "Memoir," (Tamaris-Chavez); "Women's Song" (Tamiris-Dello Joio); "An Entertainment" (Nagrin-Bartok); as well as several solos by Nagrin. Featured in group of 18 dancers are **Marion Scott, Sylvia Dick, Florence Peters, Eleanor Schick, Elizabeth Keen, Ann MacKenzie, Cora Cahan, William Costanza, Rebecca Arnold.**

WINNIPEG'S 21ST

The **Royal Winnipeg Ballet,** 1st British Commonwealth co. to be titled "Royal," is celebrating its 21st anniversary with a tour of Eastern Canada. Sent good wishes by Queen Elizabeth II on opening night in Ft. William, Ont., the co. played to an SRO audience. Under the dir. of **Arnold Spohr,** the co. features **Marilyn Young, David Shields, Sonia Taverner, Jim Clouser & Marina Katronis.** Preparing for a tour that will take them through the US in the fall of '61, the co. is under the mgt. of Nat'l Concert & Artists Corp.

BALLET DE CUBA IN RUSSIA

A Khrushchev-Castro cultural exchange agreement resulted in a hastily organized 4-month tour of Iron Curtain countries by **Alicia Alonso's Ballet de Cuba.** Observers, regarding decision as political rather than artistic, felt that the quantity replacements and short rehearsal time made the co. well prepared for their Oct. 19 departure for Moscow. The many USA dancers in the co. had recently defected because of the explosive situation in Havana. (See NEWS FROM LATIN AMERICA

PAULINE KONER GOES IT ALONE

A 15-year association between **Pauline Koner** and **Jose Limon** has ended. It began when the late **Doris Humphrey** invited Miss Koner to appear opposite Limon in "The Story of Mankind." Immediate plans call for a Koner co. engagement in Jan. with the Hartford Symphony. Then she returns to Rome to teach and stage a work for the **Academia Nazionale di Danza.** She is also at work on a book, "The Elements of Performing," based on her Connecticut College course.

ANTON DOLIN TO LECTURE IN USA

"The Russian Ballet Under Diaghilev" and "Ballet in Britain" will be the topics of **Anton Dolin,** who has been signed by Hurok Attractions for a lecture tour of the USA next fall.

MET BALLET PLANS

Choreographer list for this season at the Metropolitan Opera includes: **Alexandra Danilova** (for "Boris Godunov," "La Gioconda"), **Antony Tudor** (for "Alcestis"), **Todd Bolender** (for "Elisir d'-Amore"), **Thomas Andrew** (for "Martha"). **Hanya Holm,** who was to have choreographed "Taunhauser," will not be able to do so because of delays in out-of-town schedule of the new musical, "Camelot," for which she is choreographer.

INTERNATIONAL NOTES

Irina Borowska & Michael Maule will guest star with the **Colon Opera Ballet** in Buenos Aires the 1st 2 weeks of Nov. It will be Borowska's 1st appearance in her home city since she left for the USA 5 years ago . . . **Harry Asmus** of NYC has been winning critical acclaim as ballet master and choreographer for **Ballet Nacional de Venezuela,** which gives, twice-monthly TV programs in Caracas . . . In Mar., after their USA tour, **Nora Kovach & Istvan Rabovsky** leave for 8 weeks of engagements in So. America . . . NYC teacher-choreographer **Winifred Widener** has begun directing her 2nd year of dance classes at the **American Students' & Artists' Center** in Paris. In the Center's new theatre, performing series for professionals and pupils are being developed, with emphasis on modern and ethnic dance.

Gene Nettles returns to NYC from Oslo Nov. 1. He left the B'way co. of "My Fair Lady," to choreograph the latest Chat Noir Revue in the Norwegian capital. His "Black and White" ballet scored a big hit. He has since done several spectaculars for Norwegian TV and a series similar to the Hit Parade. This winter he resumes teaching at the **June Taylor School** and for the **Princeton Ballet Society.**

Oleg Briansky joins **London's Festival Ballet** for its Christmas season in London. When appearing this summer in Rome, he met Soviet ballerina **Olga Lepeshinskaya,** who invited him to partner her in Russian concerts next spring.

NYC choreographer-dancer **Mary Anthony** is in Italy, having been invited by RAI Televizione Italiana to stage a weekly variety show originating in Rome. 1st telecast was Oct. 14 and the series continues through Jan. 6. Miss Anthony reopens her Manhattan school Jan. 23 . . . During their 3-mo. stay in Israel, **Judith & Felix Fibich** gave several recitals, choreographed 3 theatre prods., and were invited by Histradruth to teach and stage "The Jewish Wedding" for their co. Enroute home to NYC they gave a special concert for UNESCO in Paris . . . **Indrani** and her Indian dancers flew from NYC to London Oct. 29, following a busy schedule in Gotham (a week's return engagement at the Barbizon-Plaza, an appearance at the UN, breakfast with Nehru) plus a no. of out-of-town engagements. After 10 appearances in England, co. flies home to India.

The **Dance in Education Fund's** 15-min. film, "Youth Dances," with choreography and teaching methods by **Steffi Nossen,** was shown in Oct. at Amerika House in Munich, and has been acquired by the film library of the U. of Stockholm.

ON AND OFF BROADWAY

Anna Sokolow is announced to choreograph "Mad Avenue," a new B'way musical starring Frankie Laine . . . **Carmen Alvarez,** as a result of substituting for vacationing **Chita Rivera,** is being screen-tested by Universal-Int'l . . . **Jane Mason,** formerly of NYC Ballet, has a lead in the forthcoming "The Conquering Hero," starring Tom Poston. Director-choreographer **Bob Fosse** has begun rehearsals with dancers **Margery Beddow, Marlene Dell, Shellie Farrell, Pat Ferrier, Kathe Howard, Roby Howells, John Aristides, Bill Guske, Dick Korthaze, Erik Kristen, Dale Moreda, James Sen, Michael Stuart.**

Sophie Maslow is creating dances for the 10th annual Chanukah Festival for Israel, Dec. 19 & & Jan. 2, at Madison Sq. Garden . . . Flamenco dancers **Soler & Lorca** were scheduled to open a 2-week run Oct. 30 at NYC's Elegante . . . **David Vaughn** joins the off-B'way hit, "The Fantasticks," for 3 weeks beginning Nov. 3 . . . An American-theme dance program, Nov. 27 (mat & eve.) will be part of the Heritage Week-End Festival at W. Side YWCA's Clark Center. Event will feature premiere of **John Butler's** "Portrait of Billie," starring **Carmen de Lavallade** (created this summer at Idyllwild, Calif.); **Lester Horton's** "The Beloved"; a new work and "Revelations" by **Alvin Alley.**

Bob Haddad & David Harris are jointly presenting a concert of jazz works Nov. 13 (mat.) at the 92nd St. Y. Soloist for Haddad's co. is **Ilona Mural,** with **Nora Bristow, Paul Glover, Rocia Orkin, Trini Reyes** is soloist for the Harris co., with **Melinda Darmstadt, Joe Herrsen, Judd Jones, Amo Woods,** Paul Glover, Nora Bristow.

Leticia Jay & the **West-East Dance Group (Eavana, Medha, Ednamati, Raymond McLean)** perform Nov. 6 (2 PM.) at the 92nd St. Y. "Montage" is the new group work. Guest artists will be **Juana & Beatric Bene.** An extra attraction will be the **Irine Fokine Ballet** of Ridgewood, NJ, in "Mayerling" . . . The same Fokine Ballet will be guest performers that eve. in a program being presented by the studio of **Alexandra Federova-Fokine (Irine Fokine's** mother) at the HS of Fashion Industries.

Ronald Field & Ellen Ray, share choreographic credit for "An Afternoon of Dance" Nov. 20 at the 92nd St. Y . . . **Contemporary Dance Prods.,** dir. by **Jack Moore & Ann MacKenzie,** held auditions Oct. 15 for their opening concert of the season.

PERSONALS

A son, Charles, was born Oct. 3 to **Genevieve Oswald** (Mrs. Dean Johnson), Curator of NY Public Library Dance Collection.

Boston attorney and TV celebrity **Joseph N. Welch** died Oct. 6 in Hyannis, Mass., at the age of 69. The staff of this publication remembers him with particular fondness for his delightful tribute to **Agnes deMille** when he made the presentation of a 1955 Dance Magazine Award to her.

Ida Rubenstein, Russian-born dancer-actress noted for her beauty, died on the Riveria Sept. 20 at the age of 75. She made her debut in Paris with the **Diaghilev** co. in 1909 as star of **Fokine's** "Cleopatre," and the following year created the role of Zobeide in "Scheherezade" (with **Nijinsky** as the Slave). A wealthy woman, she commissioned many great scores, notably Debussy's "Le Martyr de Saint-Sebastien," Ravel's "Bolero" and La Valse", and Stravinsky's "Le Baiser de la Fee." Choreographer who created ballets for her, in addition to Fokine, included **Nijinska, Massine** and **Kurt Jooss.**

COAST TO COAST

The Littlest Circus, staged and choreographed by **Nelle Fisher,** gave 2 Oct. perfs. in Rochester, NY, and appear this month in Pittsfield, Mass., New Rochelle, NY, Ridgewood, NJ, and Grand Rapids, Mich. In co.: **Jeri Barto, Peter Blaxill, Peter Bruni, Adam Darius, Joseph DellaSorte, Jay Devlin, Alvie Maddox, Karen Sargent** . . . Cosmetto Artist Mgt. reports that the all-comedy program of **Myra Kinch & Co.** is set for a 67-engagement tour, opening Jan. 15 in Liberty, NY, and extending as far as Western Canada. Miss Kinch's partner will be **Alonso Castro,** young Peruvian dancer, and **Shirley Jensen & Frank Cataldo** will dance supporting roles. Manuel Galea is musical dir.

George Tapps presents his "Born to Dance" prod. Nov. 23 at the Academy of Music in Phila. Dancers with Tapps: **Joe Ward Russell, Vivian Burns, Hu Pope, Marene Di Napoli** . . . **David Tihmar** staged the new Marlene Dietrich show, which opened Oct. 15 in Detroit. Featured with the glamorous grandmother are **Augie & Margo,** who do a new jazz no. choreographed by **Matt Mattox** . . . **Tania Karina & Alex Zybine** are appearing with **Nora Kovach & Istvan Rabovsky** on their 1960-'60 tour dates . . . In Dec., **Barry Lynn** moves his Dance Theatre from Salt Lake City to Sarasota, Fla . . . **Luigi** (Eugene Louis) & **Don Sky** leave NYC Nov. 10 for Miami Beach to co-choreograph the new **Diosa Costello** show at the Saxony Hotel.

Marina Svetlova, back from 2 concerts in Trinidad, stages a 15-min. "Sleeping Beauty" excerpt for the **Delaware Valley Ballet,** to be seen on Phila. TV in Nov. She stages "Giselle" and "Sleeping Beauty" for that co's Dec. perfs. in Lindenwold NJ . . . Arts Council of Phila. YM-YWHA presents the **Helen Tamiris-Daniel Nagrin Co.** Nov. 12 at Fleisher Aud . . . NYC dancer **Charles Queenan** flew to Hollywood last month to join Nat King Cole's B'way-bound show . . . L.A. impresario **Mary Bran** begins her season with a Nov. 4-6 engagement of **Vicente Escudero & Co.** at UCLA's Royce Hall.

The Dancemakers, Mass. modern dance co., give a Nov. 11 perf. at Bradford Jr. College, Bradford, Mass. On Dec. 11 at the Little Opera House in Boston, they premiere 3 commissioned productions: "Hollywood Carnival" (Surinach), a work to Douglas Moore's Clarinet Quintet, and "L'Histoire du Soldat." In co.: **Martha Baird** (dir.), **Ruth Emerson, Maryeta Hoffman, Susan Kinney, Caroline Martin, Gus Solomons Jr., Ruth Wheeler.**

Helen Godwin, Lecturer in Dance at the University of BC, reports that Vancouver is rapidly becoming a dance-minded city. This summer's Int'l Festival there sparked further interest, with perfs. by **Geoffrey Holder & Co., Jean Erdman's Theatre of Dance,** and the **Peking Opera.** Recently in her native city of Vancouver for a solo recital was the **Royal Ballet's Lynn Seymour.** The RB itself was due there in late Oct. in the new Queen Elizabeth Aud.

Michael Maule & Irina Borowska head the **Zachary Solov Ballet,** which starts rehearsals in Dec., for an 8-week Hurok tour of the USA.

Jerome Robbins has met with complications in movie version of "West Side Story," and, according to the Mirisch Co., will do sections of the film while Robert Wise does other parts, instead of the previously announced co-directorship.

AROUND NEW YORK

Margot Fonteyn & Ninette de Valois were guests of honor at a tea Oct. 3 given by NYC ballet teacher **Betty Goodman,** formerly of London. A group of dance world notables heard talks about the origins, purpose and workings of the **Royal Academy of Dancing** by Dame Margot & Dame Ninette, who are President & Vice-President, respectively . . . The NYC Park Dept., once opposed to free Shakespearean perfs. in Central Park, is

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NYC NOVEMBER CALENDAR

Nov. 4, Folk Dances (pres. by Folk Dance House); Cooper Union Aud.; 8:30
Nov. 5, Brooklyn Civic Ballet (young people's program); Bklyn. Acad.; 3:00
Nov. 6, Leticia Jay & The East-West Dance Group; 92nd St. Y; 2:00
Nov. 8-Jan. 15, New York City Ballet; City Center
Nov. 11, Dance Rhythms of the Western World (pres. by Phillips-Fort Studio); Cooper Union Aud.: 8:30
Nov. 13, Robert Haddad & David Harris & Cos.; 92nd St. Y; 2:00
Nov. 14, Yuriko & Co.; Phoenix Th.; 8:30
Nov. 18, The Dance of Individual Discovery (Jean Erdman & Co.); Cooper Union Aud.; 8:30
Nov. 19, Brooklyn Civic Ballet; Bklyn Acad.; 8:30
Nov. 20, Ronald Field & Ellen Ray; 92nd St. Y; 2:00
Nov. 20, N.Y. Ballet Club (guest speaker, George Zoritch); Acad. Ballet Perfection; 3:15
Nov. 21, Helen Tamiris-Daniel Nagrin Dance Co.; Phoenix Th.; 8:30
Nov. 24, Henry St. Playhouse Dance Co.; Caspary Hall, Rockefeller Inst.; 8:30
Nov. 27, Dances on American Themes (works by John Butler, Lester Horton, Alvin Ailey); West Side YWCA; 2:30, 8:30
Nov. 27, Elna Laun Dance Co.; 92nd St. Y; 2:00, 8:30

CHILDREN'S PROGRAMS

The Merry-Go-Rounders: Nov. 1 & 15, 92nd St. Y, 10:00

The Paper Bag Players: Nov. 11, Washington Heights YM-YWHA, 2:00; Nov. 12, P.S. 173, Flushing, Queens, 1:30; Nov. 19, P.S. 193, Whitestone, Queens, 1 & 3:00

is now exploring a plan to add music & ballet programs. Changed attitude reflects the point of view of the new Park Commissioner, Newbold Morris, who is also Chairman of NY City Center . . . Kinescopes from the educational TV series, "A Time to Dance," will be shown Nov. 7, 14 & 21 at the Donnell Library Center, which is co-sponsoring the series with the NY Public Library Dance Collection. Films were produced by Jac Venza, narrated by **Martha Myers.**

Charles Weidman spoke on "The Contemporary Dance: its Spiritual Dimension," Oct. 22 at the Spencer Memorial Church in B'klyn Hts. He also performed several works, supportedby **Ralph Davis, Flower Hujer, Elina Mooney, Jackie Talty, Ann Waugh & Ann Wilson.** Narrator for the Thurber "Mother and the Star" was Rev. William Glenesk, pastor of the church, a onetime actor . . . **Gerald Arpino** presented a Sept. series of sidewalk puppet shows by Lea Wallace outside his Greenwich Village Ballet Stall shop . . . An attractive husband-wife team, musician Michael & dancer **Anne Sendrez,** presented a program Sept. 20 at Carnegie Recital Hall. They were en route to Paris after spending a year in So. America . . . **Onoe Baiko VII,** well-known Kabuki actor, concluded 6 weeks of teaching at NYC's Institute for Advanced Studies in Theatre Arts with Oct. 17-23 perfs. of "Narukami" by his American actor-students. Baiko & critics agreed that the pupils had learned from him with extraordinary speed and application . . .**Oliver Sonny Newman** is newly appointed co. dir. of the **Fred Berk** dance group . . . 2 new works will be added to the **Merry-Go-Rounder's** repertoire this season, choreographed by **Geoffrey Holder & La Meri.**

Four and Martin are the producers of a 30-min. Motorama show that opens at the Waldorf-Astoria, 6 times a day, Nov. 29. **Bob Hamilton** is choreographer for the 20 dancers, star **Ilona Murai.** The show will be seen for 4½ weeks in Calif., beginning in Feb.

SCHOOLS AROUND NEW YORK

Frank Hobi has joined faculty of **June Taylor School** . . . **Martha Graham** has announced her annual Christmas Course for Dec. 22-Jan. 3. 2½ hours of work is presented daily at elementary, intermediate and advanced levels . . . **Betty Meredith-Jones** is conducting a group of courses at **New School for Social Research** under title of "The Language of Movement" . . . **Royal Ballet's Harold Turner** will guest teach for 2 weeks in Dec. at **Robert Joffrey's American Ballet Center** . . . **Charles Weidman** gives a master class Nov. 10 at **Fedor Lensky's Int'l Dance School** . . . **John Carbone** has resumed teaching at **Theatrical Dance Studio** . . . **Jane Marlyan,** pupil of **Florence Bartova School of Ballet,** Great Neck, LI, flew to Germany Sept. 24 to join **American Festival Ballet.**

Vladimir Konstantinov, formerly with **Ballet Arts,** now has his own school, Studio 603 in Carnegie Hall. He is offering professional, advanced, intermediate and beginning ballet for children and adults . . . **Irmgard Bartenieff's** 24-session course in Basic Movement Principles (Laban) at **Turtle Bay Music School** begins Nov. 9 . . . **Helen Tamiris & Daniel Nagrin** announce their 1st Christmas Course dates: Dec. 19-31. They have a new studio at 77 5th Ave. Schedule includes technique, composition and jazz.

Boris Novikoff of the **Russian-American Ballet School** stages 6 ballets this season for his Russian-American Ballet Co. He recently choreogrphed ballets for the Broadway Opera Co . . . **Elizabeth's Folk Dance Circle** has begun Tues. eve. sessions at Showcase Studios . . . Nov. events at **Michael & Mary Ann Herman's Folk Dance House** include a German Folk Dance Workshop Nov. 6 with **Sid & Margaret Gottlieb;** a Family Folk Dance Program Nov. 13; a 3-day (Nov. 25-27) Folk Dance Festival.

SCHOOL NEWS: USA

Berkeley, Calif. teacher **Jan Carpenter** visited Dance Mag's office in Oct. after returning from a 5-month visit to Europe where she watched classes at the **Bolshoi Ballet School,** rehearsals at the Bolshoi Theatre & classes at **Leningrad's Vaganova Choreographic Technicum** (official school of the **Kirov** Theatre, formerly the **Maryinsky.**) Miss Carpenter attended **Ballet Theatre** perfs. while in Russia . . . **Alicia Craig** (chrm, Phila. Branch of the **Dance Notation Bureau** and **Nadia Chilkovsky** (dir. **Phila Dance Academy**) gave a lecture-demonstration recently on Labanotation for all Phila. Phys. Ed. Dept. heads of Sr. HS' and the Phila. Board of Ed.; as a result, Mrs. Craig & Miss Chilkovsky were asked to teach a Labanotation course this fall.

Bruce King gives a lecture-demonstration of a children's dance class Nov. 17 at Adelphi Coll., LI, NY . . . **Joseph Levinoff** will teach a demonstration class for the **Baltimore Ballet Workshop** Nov. 13 . . . NYC teacher **Joseph Gifford** is commuting to Boston this fall in order to teach & dir. choreography at Boston U. and conduct 2 workshops at **Sargent Coll.** . . . **Added to Robert Cohan's** fall teaching schedule is a course in movement for actors at **Harvard's** new Loeb Drama Center, also classes at **Radcliffe Coll.**

Alexandra Baldina was 1st guest lecturer on the new UCLA Ballet History series taught by Dance Mag's So. Calif. correspondent, **John Dougherty** . . . Ballet, as a major or minor course, has been added to the curriculum at **Texas Western Coll.,** El Paso. **Ingeborg Heusen** will be ballet instructor.

ASSOCIATION NEWS

The **Nat'l Council of Dance Teachers Orgns.** continues its efforts to solve the dilemma of the private dance teacher faced with competition from free or very low cost classes given by some Recreation Depts. At the NCDTO meetings Nov. 12 & 13 in NYC at the Edison Hotel, Chairman **Helen Wicks Reid** will report on her presentation of the problem Sept. 27 at the **Nat'l Recreation Congress** in Washington. Among the many items on the agenda is the application of the **Cecchetti Council of America** to join the NCDTO.

The **Texas Assn. Teachers of Dancing** announces that its 31st annual convention is Dec. 27-29 at the Statler Hilton in Dallas, with ballroom session Dec 29 & 30. Faculty: **Robert Lunnon, Matt Mattox, Bill Gary, Marjorie Duckett, Jim Clelland, Franc Peri, Margaret Powell, Tito & Marjorie Montilla, Margie Stubblefield** . . . **Dance Educators of America's** Nov. 27 session at Waldorf-Astoria in NYC features **Vincent Carbone, Muriel Stuart, Bob Audy, Arthur Stone, David Harris, John Phillips, Val Escott, Jean Mead, John Lucchese, Tom Kallard.** They hold a special 2-day session Dec. 3 & 4 at the Statler Hilton in Cleveland.

NYC teachers **Thalia Mara & Arthur Mahoney,** Pres. & VP of the **Nat'l Academy of Ballet,** were guest faculty for the **Montreal Ballet Teacher's** convention Oct. 6-10. Plans are under way for an NAB Canadian chapter . . . New officers of **Dance Teachers Guild:** Chairman, **Bunny Rosen;** 1st Vice-Chairman, **Fannie Isquith;** 2nd V-C, **Norma Rosen;** 3rd V-C, **Pauline Tish;** Rec. Sec'y., **Elaine Berlin;** Corres. Sec'y., **Emilie Rivera;** Treas., **Sheila Hellman** . . . **Dance Masters of Wisconsin** began its season with an Oct. 16 session at the **Cleo Smith Dance Studio,** Fond du Lac. Faculty: **Dorothea Wittig, Dorothy McRee, Don Tom, June Reid.**

REGIONAL BALLET—U.S.A.

American Guild of Musical Artists (professional dancers' union) has informed its members that they "may not perform with regional ballet groups unless . . . special permission has been granted." Discussion with AGMA exec. sec'y, Hy Faine, reveals that professionals will be permitted to dance with regional groups if no complaint has been filed by a professional co. in the same area. Each case will be considered individually. First regional co. to run afoul of AGMA was Chicago's **Regional Ballet Ensemble,** which had engaged **Irina Borowska** for a single Nov. 19 perf. of "Giselle." In the meantime, **Louisville Civic Ballet** has engaged **Lupe Serrano & Reyes Fernandez** to head a Nov. 19 program and, at presstime, AGMA had offered no objection.

Ballet Society, parent orgn. of **NYC Ballet,** has invited regional ballet dirs. and other regional teachers to a conference Nov. 25-26 at NY City

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ON TOUR NOV. 10-DEC. 10

The Royal Ballet: Nov. 4-13 (5, 6, 12, 13, mat & eve), San Francisco; Nov. 15-16, Sacramento; Nov. 18-20, 24-29 (19, 26, 27, mat & eve; 20, mat), Los Angeles; 22-23, San Diego; Dec. 2, 3, (mat & eve), Houston; 5-6, New Orleans; 7-8, Birmingham; 9-10, Atlanta.

Nora Kovach-Istvan Rabovsky & Co.: Nov. 11, Henderson, Tex.; 12, Marshall, Tex.; 17, Ponca City, Okla.; 18, Russelville, Ark.; 21, Fairfield, Iowa; 22, Ft. Madison, Iowa; 23, Waterloo, Iowa; 27, Park Ridge-Des Plaines, Ill.; 29, Richmond, Ind.; Dec. 2, Watertown, N.Y.; 5, Newport, R.I.; 6, Providence; 7, Chicopee, Mass.; 9, Manhasset, L.I., N.Y.; 10, Mineola, L.I., N.Y.

Ximenez-Vargas Ballet Espanol: Nov. 10, Zanesville, Ohio; 11, Detroit; 12, Midland, Mich.; 14, Orillia, Ont.; 15, Brantford, Ont.; 16, Toronto; 17, Barrie, Ont.; 18, Ottawa; 20, Chicoutimi, Que.; 21, Baie Comeau, Que.; 22, Sept Isles, Que.; 23, Rimouski, Que.; 24, Levis, Que.; 26, Shawinigan Falls, Que.; 29, Norwalk, Conn.; 30, Cedarhurst, L.I., N.Y.; Dec. 2, Boston.

Marcel Marceau: Nov. 10, Greensboro, N.C.; 11, Durham; 12, Raleigh; 15-16, Tallahassee; 17, Pensacola; 20, University Park, Pa.; 21, Buffalo; 22, Cleveland; 23, Ft. Wayne; 25, Davenport, Iowa; 26 (mat & eve), Milwaukee; 27, South Bend; 28, Normal, Ill.; 29, Dubuque; 30, Lafayette, Ind.; Dec. 1, Bloomington; 2, Culver, Ind.; 4, River Forest, Ill.; 5, Ann Arbor; 6, Columbus, Ohio; 7, Newark, Ohio; 10, Westport, Conn.

Vicent Escudero & Co.: Nov. 10, Yuma, Ariz.; 11, Phoenix; 12, Tucson; 14, Douglas, Tex.; 17, Laredo, Tex.; 18, McAllen, Tex.; 19, Brownesville, Tex.; 20, Corpus Christi, Tex.; 22, Galveston; 26, El Paso; 28, San Antonio; 30, Houston; Dec. 1, Austin; 3, Dallas; 6, Oklahoma City; 7, Tulsa; 8, Joplin, Mo.; 9, Kansas City.

George Tapps & Co.: Nov. 17, Miami Beach; 23, Philadelphia.

Helen Tamiris-Daniel Nagrin Dance Co.; Nov. 12, Philadelphia; 19, Westbury, L.I., N.Y.; 25, Huntington, N.Y.; Dec. 9-10, Richmond, Va.

Daniel Nagrin: Nov. 18, Huntington, N.Y.; Dec. 3-4, Washington U., St. Louis.

Jean-Leon Destine & Co.: Nov. 10, Quincey, Ill.; 12, Institute, W.Va.; 17, Springvale, Me.; 18, Boston.

Pilar Gomez & Co.: Nov. 10, Hickory, N.C.; 12, Johnstown, Pa.

Erick Hawkins & Barbara Tucker ("Here & Now with Watchers"): Nov. 21, Skidmore College, Saratoga Springs, N.Y.

Myra Kinch & Co.: Nov. 12, Westbury, L.I., N.Y.

Fred Berk Co.: Nov. 12, Ardsley, N.Y.; 26, Millburn, N.J.; Dec. 3, Syosset, L.I., N.Y.

Anne Wilson: Nov. 22, Chicago; 29, Providence; Dec. 5, Fall River, Mass.

Flower Hujer Dance Th.: Dec. 5, Elizabeth City, N.C.; 7, Louisburg, N.C.; 8, Danville, Va.

CHILDREN'S PROGRAMS

The Littlest Circus: Nov. 12, New Rochelle, N.Y.; 19, Ridgewood, N.J.; 25, Grand Rapids.

The Merry-Go-Rounders: Nov. 19, White Plains, N.Y.; Dec. 3, Middletown, Conn.; 10, Huntington, L.I., N.Y.

The Paper Bag Players: Nov. 13, New Haven, Conn.; 25, Corning, N.Y.; Dec. 3, Maplewood, N.J.; 10, Ardsley, N.Y.

Story-Time Dance Th.: Nov. 11, Passaic, N.J.

Center. Purpose is to form a Ballet Society nat'l membership and possibly to aid regional co's with guest dancers, teachers, scholarships, choreography, costumes & scenery. Regional Ballet-U.S.A. plans a full coverage on conference . . . **School of American Ballet**, NYC, reports that 15 scholarship students (mostly from regional ballet co's), studying under $100,000 Ford Foundation Grant, awarded to school for use over a 3-year period, are a "shot in the arm" to other students and to teachers. Dance Mag. plans a special article on the dancers' reactions to their new study situation and to life away from home . . .**Miss P. W. Manchester** of Dance News replaces **Robert Joffrey** as Adjudicator of the **Southeastern Regional Ballet Festival** in 1961 . . . **Indianapolis Civic Ballet** has joined the **Northeastern Regional Ballet Festival Assn.** . . . Regional Ballet Ensemble of Chicago plans an ambitious schedule of 5 perfs. (Nov. 16, 18, 19, 25, 26), including 3 complete "Coppelia" perfs., a complete "Giselle," 3 original works by co. dir. **Robert Lunnon** & premiere of "Boy Blue," by co. member **William Sturges.**

Victor Moreno, artistic dir. of **San Fernando Valley, Calif. Civic Ballet**, is featured dancer with **Lila Zali** (formerly of **Mordkin Ballet & Original Ballet Russe**) Nov. 5 in "Swan Lake." Program also includes "Romeo and Juliet Pas de Deux," "Don Quixote Pas de Deux" with **Patricia Casey** (formerly of **Met. Opera Ballet**) plus a premiere of Moreno's "Forever Dammed."

Nov. 5 childrens mat. of **Brooklyn Civic Ballet** features premiere of "Masquarade" by co. dir. **Alan Banks.** Nov. 19 perf. premieres **Orest Sergievsky's** "Chopiniana." Leading dancers, **Binnie Weiner & Herb Kummel . . . Washington Ballet** announces subscription sequence of 9 perfs. of 3 different programs. Season begins Nov. 11-13 . . . **Evelyn King** & combo. accompany "Night of Jazz" perf. Nov. 18 by **Atlanta Concert Group.** Co. dir. **Ruth Kimbrell** also choreographs the Miss Atlanta Show, which tours France, Germany & Italy Dec. 12-Jan. 2, with co. members **Bunny Golub, Eileen Robinson & Robert Griggs.**

Severo Ballet of Detroit guests Nov. 26 with **Indianapolis Civic Ballet.** The Detroit co. will give "Nutcracker Pas de Deux" & "Parade." Indianapolis dancers contribute "Apres le Bal," "Devil's Tale" & "Unfinished Rhapsody," by co. dir. **Marguerite de Anguera**, and "Classical Symphony," by **Sheila Reily . . . Charleston, W. Va., Ballet**, premieres "Mobile" & "Bolero," both by co. dir. **Andre Van Damme**, at Nov. 25-26 perfs. Leading dancers: **Julianne Kemp, Marion Davis, Alice White** & Van Damme . . . **Cleveland Ballet Center Co.** performs at Lake Erie Coll. Nov. 3 & Cleveland Playhouse Nov. 13. Both programs include premiere of "Mermaid" by co. dir. **Alec Martin, Barbara Plotz**, former co. soloist and student of **Virginia Stevens** of Lakewood, has joined the **Radio City Corps de Ballet**, . . . **Les Ballets Francais of New Orleans**, specializing in French repertoire, makes its debut Nov. 30-Dec. 4, offering "La Maladetta' & "Cydalise." Choreographers, **J. Hansen & Leo Staats**, respectively; **Lelia Haller** staging both works . . . **Alexi Ramov**, dir. **Scranton, Pa., Ballet Guild**, was named co-chairman of Lackawanna Arts Council Festival steering committee, which plans a 1961 arts festival including 33 cultural groups in the area. New officers of Scranton Ballet Guild: A. C. Gerard, Bill Pierce, Mrs. Dominick Coyer, Bernard Sevensky & Mrs. Lloyd Jones.

Interesting new project for **Canadian Jr. Ballet Co.** of Toronto is an "assignment ballet." All co. members must create a 1-act work, select music & cast, and design costumes & scenery . . . **Birmingham Civic Ballet** plans 2 original works for its 1st season under new artistic dir. **Laura Toffel.** One is to Walton's "Facade," the other is called "Harvest," after the C. F. Ramuz book, "Passage du Poete, taking place in the grape-growing countryside of French Switzerland, where Miss Toffel lived for 3 years . . . **Franklin White** of the **Royal Ballet** is to assist in the auditioning of new dancers for San Francisco's **Ballet Celeste**, Nov. 12. Newly returned to BC is **Penelope Lagios**, who has been with **Ballet de Cuba.** She will appear in 8 pre-Christmas concerts, including 2 "Nutcracker" galas with **Gene Marinaccio**, also of Ballet de Cuba . . . **Texas Western Civic Ballet** of El Paso has engaged **Irina Borowska, Alan Howard & Ron Poindexter** as guests for its Oct. 21-22 perfs. Texas Western Coll. Symph., under **Abraham Chavez**, accompanies . . . **Erie Civic Ballet**, which established a Jr. co. this year, opens its season with a Nov. 19 Youth Concert . . . Newly elected officers of **Anchorage, Alaska, Civic Ballet** are Mrs. Howard C. Kapper, Mrs. James A. Garrett, Mrs. Ray M. Leonard & Mrs. F. J. Sogaard . . . **Miami Ballet**, readying its 10th Anniversary season, held auditions Oct. 16 for Jr. & Sr. co's. Auditioning panel: Sr. co. dir. **Thomas Armour, Jr. co. dir. Renee Zitgraff & Jill Mallory**, 1st V.P. of Fla. Chapter DMA. Among Miami Ballet dancers now in professional co's. **Adriana Keathly** ("Camelot"), **Kenneth Creel (American Festival Ballet), Pat Neary (NYC Ballet).**

George Zoritch's "Impromptu" was premiered Sept. 25 by the **Houston Youth Symphony Ballet** and is scheduled for a Nov. 26 repeat along with repertoire work, "Antony and Cleopatra," at Lake Charles, La. Zoritch is also preparing a 2nd work for presentation early in '61 . . . "Shadows and Moods" was premiered by the **Phila. Civic Ballet** at an annual fashion show & perf. Oct. 22 in Phila's Strawbridge & Clothier's Aud. One of the fashion models was Norman Craig, Jr., son of co. dirs. **Norman & Alicia Craig . . . Gladys Lasky**, dir. **Macon Ballet Guild**, engaged **Duane Dishion**, co.-dir. of **Atlanta Civic Ballet**, to visit Macon twice monthly to teach supported adagio & men's classes for her co. Dishion assisted in recent co. auditions . . . **Young People's Dance Theatre** of So. Orange, NJ, offered 4 works in an Oct. perf. at Millburn, NJ, HS . . . **Karen Conrad**, co.-dir. of **Southern Ballet of Atlanta**, auditioned new members of **Louisville Civic Ballet** Oct. 8 . . . **Ballet Russe de Monte Carlo's Kenneth Gilespie** was guest soloist Oct. 9 at a concert given by **Ballet de Nouvelle Orleans**, partnering co. dir. **Gayle Parmelee** & leading dancer **Nodie Nice.** Gillespie's new "Romantic Impressions" was premiered . . . **Nashville Ballet Society's** new pianist, Josephine Jared Vokes, was presented to Society members at a membership coffee Oct. 26 . . . **Ken Hooks**, former leading dancer of **Nashville Ballet Society**, has joined **Steeple Arts Ballet**, Birmingham . . . **Mid-Hudson Regional Ballet**, Poughkeepsie, NY, appeared Oct. 20 before the Red Hook, NY, P.T.A.

Newest entrant to regional ballet scene is **State Ballet of Rhode Island**, dir. by Providence teachers **Myles Marsden & Herci Munitic.** Co. debuts Nov. 19 accompanied by a 40-piece symph.

CHICAGO NEWS

The **Royal Danish Ballet** had a triumph such as no other ballet has experienced in Chicago. The public, uninfluenced by Int'l reputations, eagerly chose its favorites in the troupe which started out as an unknown to all but a handful here. At the final perf., the audience remained to applaud long after the house lights were on. Loud roar for **Henning Kronstam** (after "Apollo") made it clear that his was the biggest personal success of the 2-week engagement. And it was deserved, for also in "Romeo and Juliet," "La Sylphide," "Miss Julie," "Napoli," "Moon Reindeer" and "Carmen" he danced magnificently and gave a display of technical virtuosity and dramatic versatility.

Flemming Flindt, too, proved himself of stellar

(Cont'd on page 71)

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

Music that is used in three Balanchine Ballets—*Allegro Brillante* (Tchaikovsky's *Piano Concerto No. 3 in E flat*), *Pas de Dix* (excerpts from Glazounov's *Raymonda*), and *Pas de Trois* (excerpts from Glinka's *Russlan and Ludmilla*)—is contained on the final disc released in the recent New York City Ballet series conducted by Robert Irving (Kapp 9046, mono; 9046-S, stereo). Simon Sadoff is the pianist in the Tchaikovsky work.

The recorded sound is excellent and Irving conducts with his usual sure hand.

Since the New York City Ballet opens its fall season this month, it is a good time to look at the entire list of works selected from its repertoire for this series of recordings. It consists of *Stars and Stripes* and *Western Symphony*, by Hershy Kay (Kapp 9036, mono; 9036-S, stereo), symphonies by Bizet and Gounod (Kapp 9039, mono; 9039-S stereo), a complete *Nutcracker* on two discs (Kapp 5007, mono; 5007-S, stereo), *Nutcracker Suites Nos. 1 & 2* (Kapp 9048, mono; 9048-S, stereo), and finally, *Firebird* and *Agon* by Stravinsky (Kapp 9037, mono; 9037-S, stereo).

Two things strike one while examining this list of music. First is that every one of the scores has been choreographed by Balanchine; and second that, except for *Agon*, there is a glaring absence of original scores. Skillful as they are, Kay's *Stars and Stripes* and *Western Symphony* are mainly orchestrations based on existing tunes. Therefore they really do not come under the heading of an original score.

It is fifty years since Stravinsky's first ballet, *Firebird*, was produced. The New York City Ballet version comes to us in a revised form, and it provides a most interesting coupling with Stravinsky's newest ballet, *Agon*. But can it be that the artistic directors of the company are unable to find any young American composers worthy of their collaboration?

Where are men like Willam Schuman (*Undertow*), Dello Joio (*On Stage*), or Leonard Bernstein *(Fancy Free)* of the golden Ballet Theatre days? Or the Coplands, Thomsons and Bowles of the Ballet Caravan days?

True, it is painstaking and expensive to produce a ballet based on an original score. But would it cost any more than, say, a production like *Figure in the Carpet?*

Couldn't there be competitions, or awards for ballet librettos and scores in much the same way there are for original symphonic or opera scores? For after all is said and done, the only live potent force of any ballet era that remains for posterity is the music it inspired. And since the NYC Ballet has come of age, its record on this score is mighty low indeed.

Enough of Glinka, Glazounov and Gounod. Let us see if we can discover a new generation of Prokofieffs, Stravinskys, Poulencs, Fallas or Saties. It is surely worth the effort of trying.

Listening to two recordings that came to our attention at the same time as the recent NYC Ballet disc brought the idea home more forcefully than ever. They were Manuel de Falla's *Three-Cornered Hat* (Everest 6057, mono; 3057, stereo) and Stravinsky's *Petrouchka* (Victor LM-2376, mono; LSC-2376, stereo). Here are two scores of such power and brilliance, and such musical richness, that those in the dance profession can enjoy the music with special pride. For it was the ballet that made them possible, and they are two of many that re-create a particular ballet era for us. What are we leaving for the balletomanes of the 1990's to remember us by?

---

on the cover

Edward Villella, a principal dancer and audience favorite with New York City Ballet, will again be in the spotlight as the co. opens its Nov. 8-Jan. 15 season at City Center. Having from the first dazzled balletgoers with his technical feats, young Villella has recently shown promise in dramatic roles as well. Pictured here in "Afternoon of a Faun," he will be seen in "The Prodigal Son," in which he made his debut in the title role last season—and several of the new works the co. plans to present this season.
PHOTO BY JACK MITCHELL

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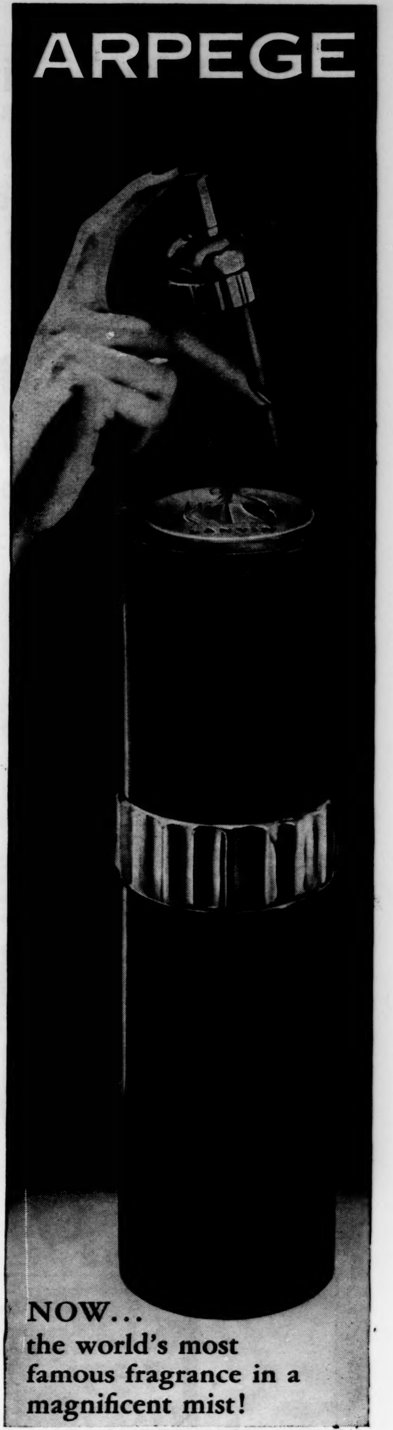

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EFFORT IN DECENTRALIZATION

The City of Rochester, N.Y., and Robert Cohan succeed in an experiment in modern dance education

BY CHRISTINE GRATTO COHEN

Modern transportation, particularly the airplane, is making possible a decentralization in modern dance education that opens new horizons for communities and dancer-teachers alike. An excellent example of this is Rochester, N.Y., a city of 300,000 in western New York State, which brings Robert Cohan, a former leading dancer with the Martha Graham Company, in by air from NYC each week for classes at the University of Rochester. The city has thus gained its first regular top-flight modern dance activity since Martha Graham was on the faculty of the Eastman School of Music in the Twenties. The students have the stimulating advantage of studying under a professional dancer-teacher. And for Mr. Cohan, his out-of-town teaching in Rochester, and Boston, too, provides satisfactory work and income. And he still has time and energy for his growing concert career.

The Rochester experiment, begun in the fall of 1958, has its history and precedents in Boston. There the Dance Circle of Boston has, since 1955, had such "name" teachers as Mary Anthony, Ruth Currier, La Meri, Merce Cunningham — and this fall Bertram Ross and Jean Erdman— come up from NYC for its Thursday evening classes. In 1957 Shirley Taukulis of Boston suggested to Martha Graham that she establish a branch of her school in Boston. Although the branch was not eventually set up, Miss Graham did for a while send members of her New York faculty to teach once a week in Boston. One of these was Robert Cohan, who had first become interested in the area after giving a successful master class at Brandeis University. In 1958, Mr. Cohan, having left the Graham company, opened his own studio in Boston. He now flies there (45 minutes from airport to airport) each Monday morning, returns to NYC late Tuesday evening after also teaching a class each at Radcliffe and Harvard.

In the summer of 1958, a group of Rochesterians, who had heard of the Boston activity, invited Cohan to come to their city to teach once a week. Led by Dora Sanders, dance instructor at the University of Rochester, a telephone grapevine soon mustered enough students to make the classes financially feasible. The Physical Education Dept. at the University provided a beautiful and spacious studio. That fall Mr. Cohan began making the 70-minute flight to Rochester for two hour-and-a-half classes in Graham technique. Enthusiasm and enrollment mounted. The fourteen-week course was extended to twenty-four weeks. A concentrated June course followed in 1959. With the beginning of the second year, the course was made an official, though non-credit, part of the University's curriculum. This fall Mr. Cohan flies to Rochester each Wednesday morning for classes—beginner, intermediate, advanced and children's—two days a week. He returns to NYC Friday

(Over)

Robert Cohan teaches modern dance in a studio at the Univ. of Rochester, N.Y., one of three stops on a weekly travel-by-air circuit that includes Boston and NYC.

Dora Sanders

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ROCHESTER *(Cont'd)*

morning. Friday, Saturday and Sunday he devotes primarily to rehearsals or concert performances with partner Matt Turney.

From the very start of the experiment, people flocked—from as far away as Buffalo, 65 miles west—to take advantage of the opportunity. Enrollment last year was over eighty—including about ten men—aged 14 to 60, of all shapes, sizes and interests. Only about 10 percent were students at the University. Among the men are athletes who relate the dance training to their sports activity. As their instructor, Mr. Cohan is concerned with giving the students "an understanding of the dance and the ability to use its movement as a means of communication." "It's exciting for the individual to find a certain joy in moving," he says, "in using his body to express himself, in doing something that is so completely his own."

In addition to teaching, Mr. Cohan—solo, and with Miss Turney—has given performances in Rochester that have helped the community to develop enthusiasm for dance. Encouraged by the success of the Cohan venture, the Rochester Institute of Technology this summer brought in Australian modern dancer Coralie Hinkley to teach in its arts and crafts school.

And just as the Rochester project snowballed from Boston, the Buffalo students last year set up a twelve-week course under Robert Cohan in their own city. During the past summer the group was taught by choreographer Zachary Solov, who was staging musicals at a nearby summer theater. This winter Cohan will be unable to get the trip to Buffalo into his schedule, so students will again be traveling from there to Rochester to work with him.

Moral: Hitherto city-bound professionals are learning that travel broadens the mind, scope and possibilities of work and contact, and potential dance students and enthusiasts have uncommon opportunities for rich new experiences. *END*

IN THE NEWS

Josenko

BALLET PARTY: At the cocktail party inaugurating the N.Y. Ballet Club's 16th season were, l. to r.: Royal Ballet soloist Maryon Lane, choreographer James Starbuck, Dame Ninette de Valois, and NYC Ballet's Edward Villella.

IN THE MAILBOX

Worthy of more consideration:

The September review by your Paris correspondent of Gene Kelly's new ballet for the Paris Opera has lingered in my mind as a flip and blasé account of a very important premiere . . . Mr. Kelly is the first native-born American to choreograph for the Paris Opera Ballet. The premiere of *Pas de Dieux* received twenty-seven curtain calls. On its fourth performance, when Mr. Kelly was not there, it received seventeen curtain calls. Following the premiere, at a special ceremony in the Foyer de la Danse, A. M. Julien, Director of the Paris Opera, presented Gene Kelly with the Chevalier of the Legion of Honor for his contribution to Franco-American relations. During the presentation, Mr. Julien stated: "Until tonight, ballet at the Opera was ten years behind the times; now we are ten years ahead of time." Another singular honor won by *Pas de Dieux* was that the Opera chose it to be presented as one of the productions for the French national holiday program on Bastille Day—an American work no less! On Bastille Day, the Opera is opened free to the public for a top program ordinarily consisting only of French works.

Your critic, Marie-Francoise Christout, reported: "Accustomed to a more serious and challenging repertoire, the dancers combined an amused ease and brio." But quite to the contrary, many of the dancers said they found the jazz movements extremely difficult, and I personally saw a rehearsal that revealed how challenging the classically trained corps de ballet found the technical and rhythmic demands, and how diligently they worked at them . . .

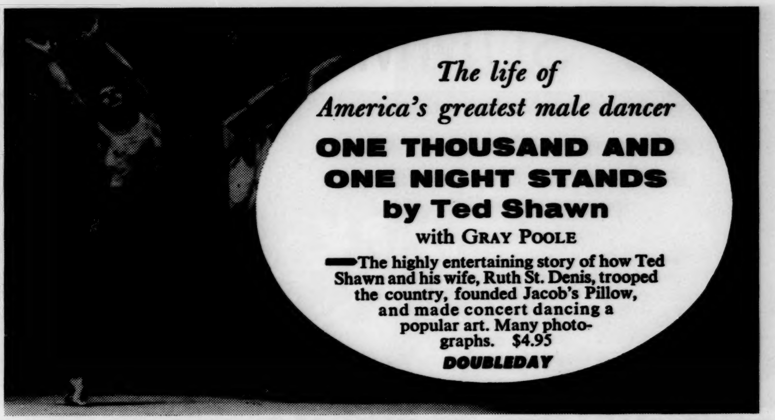
A serious work, the recipient of extraordinary honors from the French public, the French government and the Paris Opera, deserves a more sincere review from your important publication.

Christopher Allan
New York City

Spruce up:

Having just returned from Europe, it is clear to me that we are behind them in one important way . . . If we compare the average individual dance studio in London, Paris, Rome or Vienna with a New York studio, we don't do well. Dance studios in Europe are temples for the art. Scrupulously clean (often decorated in delicate colors), they are places of beauty dedicated to teaching beauty. Can we say that about the average NYC studio? Why are most of them dirty, dilapidated, bare

(Cont'd on Page 56)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TWO SUMMER OPERAS

Tony Perry

The singers were the "corps de ballet" in the Santa Fe Opera. Above, center, Edith Jerell, Thomas Andrew and the cast of "The Gondoliers."

SANTA FE

BY THOMAS ANDREW

The four-year-old Santa Fe Opera at Santa Fe, New Mexico, introduced ballet into its repertory for the first time last summer. In a way, it was a modest start. There was no corps de ballet. Edith Jerell and I *were* the ballet. But we had help. The youthful singers were enthusiastic and cooperative. Although none of them had ever had a dance lesson, they were willing to suffer sore muscles and aching joints. Under my direction as choreographer, they worked hard and willingly to learn movements and even little dances necessary to certain of the opera productions. Edith and I carried the responsibility of performing all the major dance solos and grand pas de deux.

The decision of John Crosby, General Musical Director and conductor, to incorporate dancing into the opera season was an exciting innovation. For me, it was a challenge to work with such a distinguished company. For there was the great Igor Stravinsky to conduct his own operas. Jose Ferrer made his opera debut. The internationally famous Gilbert and Sullivan expert, Martyn Green, was there to direct. And the Metropolitan Opera's Hans Busch was present as a director of opera classics.

The season, running from June 22 through August 20, included *The Gondoliers, La Traviata, Cinderella* and *The Marriage of Figaro*, all requiring choreography. Other operas were *Oedipus Rex, Gianni Schicchi, The Rake's Progress* and *Tosca*.

Because Santa Fe Opera personnel had never worked with dancers before, they did not know what sort of characters would turn up. They soon learned about the mystery of the rosin box. They found out that costumes suitable for actors are not necessarily suitable for dancers. And for us, they had to install oxygen tanks. Even though I had danced the preceding two summers in mountainous Central City, Colorado, I found the Santa Fe altitude pretty rough.

In *Cinderella*, Edith and I did a six-minute pas de deux followed by a demanding coda. As Edith took her solo bow, I'd stagger to the wings, take a couple of fast gulps of oxygen and dash back to start the coda while Edith got her ten seconds with the oxygen tank. Once, she flew off stage, gave me a shove and gasped, "It's my turn to breathe."

The rosin box was made with loving care by the stage crew. And it was an unusual box. We practically had to vault over the sides to get at the rosin.

Although we were told that only a few inches of rain fall each year in Santa Fe, it seemed as though we got the entire annual quota on the opening night of *Cinderella*. This posed a problem, for although the stage of this beautiful open-air theater is covered, the back of the stage is not. For our entrance, I had to carry Edith up a flight of stairs, and by the time we reached the footlights, beaten by the elements of wind, rain and altitude, we were an exhausted, storm-tossed pair. As we appeared at the top of the stairs, however, the audience broke into enthusiastic applause as if to say, "Bravo! they made it!"

In addition to choreographing the pas de deux for *Cinderella* in classical style, I had to create the solo for Edith in *Figaro* in lyrical vein and train four male singers to move and to dance as her cavaliers. With *Traviata,* I arranged a duet in flamenco idiom, and for the two big dance numbers in *Gondoliers,* both demi-caractere, the singers did double duty and served as my corps de ballet in background designs that set off the action of the two principals.

The variety of the dance assignments at Santa Fe made me realize more than ever before the value of my Metropolitan Opera Ballet experiences in dances of almost every style and period.

John Crosby, General Musical Director of the Santa Fe Opera, and (right) Igor Stravinsky watch a rehearsal of the latter's "Oedipus Rex," which the composer conducted.

Whatever flaws New Mexico's climate may have had with respect to oxygen—or lack of it—the artistic climate at Santa Fe was invigorating. Not only was there Mr. Crosby's full support, but also the wonderful cooperation of Mr. Green, who directed *Gondoliers*, and Mr. Busch, who directed *Figaro*. And Bill Butler, who staged *Cinderella* and *Traviata*, is highly familiar with theater dance.

Although I did not have the privilege of working on stage with Mr. Ferrer, we talked frequently and enthusiastically about dance and dancers. And he never missed an opportunity to see Edith and me dance. When his wife, Rosemary Clooney, joined him, there was still another distinguished name to add to Santa Fe's growing list of balletomanes.

Audiences were enthusiastic, and we did our very best to deserve it. In fact, one outspoken child at a children's performance of *"Gondoliers"* called out as Edith and I finished our dance, "Do it again!" And we would like to.

Tyler Dincee

The beautiful Santa Fe stage created difficulties for the dancers when it rained the opening night of "Cinderella." "For our entrance I had to carry Edith up a flight of stairs, and by the time we reached the footlights, beaten by the elements of wind, rain and altitude, we were an exhausted, storm-tossed pair."

CINCINNATI

BY IAN STRASFOGEL

Music Critic of the Cincinnati Enquirer

Opera in a zoo, unlikely though it may sound, thrives in Cincinnati. During a five-week season, nine operas are presented on a proscenium stage alongside the swan pond of the Cincinnati Zoo.

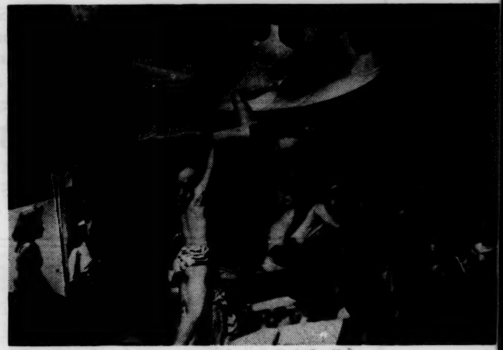
For over forty years opera has been given there during the summer months. The Cincinnati Summer Opera Association has always been praised for its musical, especially vocal, excellence.

Staging and decor, which, many felt, dated back to an earlier era of operatic presentations, were not mentioned by critics, who assiduously applauded opera stars like Melchior and Pinza who came to Cincinnati. But when European summer festivals began to lure some of the finer artists to foreign soil, dissatisfaction arose. Attendance slackened and complaints began. The board of directors decided, it seems, that not too much could be done about the loss of the finest singers. Their price was now too high and the competition from abroad far too stiff. Furthermore, the singers that Cincinnati was getting were of high, if slightly less lustrous, quality. Instead, the board turned to a revision of previous production methods.

Two years ago, John Magro, a young member of the board, asked for a mandate to carry out those revisions, or rather, to let a pair of talented men from the Metropolitan Opera Company handle the changes. Wolfgang Roth and Dino Yannopoulos, designer and director, respectively, of a new production of Donizetti's *Don Pasquale* at the Metropolitan, were eager to work on the task, which was a Herculean one. In five weeks, they were able to unveil nine new opera productions. With astonishing flexibility and economy, Roth designed the shows in an inventive, impressionistic manner — a refreshing change from the heavy realism of many earlier productions. Working often fourteen hours at a stretch, Yannopoulos successfull drilled his chorus and soloists to act as well as sing.

Choreography was now given high importance in the total operatic production. The problems of an operatic choreographer are many, not the least of which is how to place his dancers so they don't interfere with the singers. On a small, shallow stage, like Cincinnati's, it becomes no mean feat to solve this dilemma. Nelle Fisher, who whipped up a troupe into a good ensemble in seemingly no time at all, managed to do far more than merely keep the singers unharmed by her dancers. In last year's *Susannah* she solved the problem of integrating the singing stars into the square dance, and the dancers into the dramatic scene, so that it was all believable. In her choreography for *Carmen* and this year's stunning new *Traviata*, which featured a great talent in Mary Costa as Violetta, Miss Fisher sensitively responded to the musical demands of each ballet sequence without ever descending to naively descriptive movements.

The opening ballet, above, of Bellini's "La Sonnambula" presented the dancers as puppet-like Swiss weathervane figures, and gave the audience a preview of the story and style of the opera to come. Miss Fisher, who agrees with director Dino Yannopoulos that the dance must keep the dramatic line of the opera moving, returns to Cincinnati for her 3rd season next summer.



The Blackamoor scene from "Aida," one of 3 dances, using 21 dancers, staged for the opera by choreographer-performer-teacher Nelle Fisher. Jack Loviso and Leroy Reams support Suzanne Ficker.

Photos by Gruman Marks

Extremely limited space necessitated the use of only 2 Gypsy dancers, Kay Ross and Georganne Gregg, in the Act III ball scene of "La Traviata." Miss Fisher gave company classes every day during her 7-week stay, and used a variety of dance styles in choreographing the operas.

This past summer, the "New Look," as Magro likes to call it, reigned supreme. Five new productions were added, including a *Salomé* of great sheen (with star Phyllis Curtin, who has had some modern dance training, herself performing the "Dance of the Seven Veils"), and a welcome revival of Britten's *Peter Grimes.* During the season Miss Fisher used a total of twenty-eight dancers, all local, in numbers for *Macbeth, Sonnambula, Carmen, Aida, Salomé* and *Traviata.*

For the first time in many years, the opera was in the black and could record a total attendance of nearly 40,000. Obviously the audiences were pleased, and so is the management, which looks forward to the third year of the "New Look," and which gives its thanks to the dance for its graceful, imaginative contribution to the impressive record so far. *END*

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PRACTICALLY SPEAKING

BY DOROTHY RUSSELL

Frank Wagner is especially active in night club, industrial, TV and summer stock work.

Unlike the classical ballet instructor, who is more often a retired performer, the jazz teacher is usually still evolving his own stage career and has a strong professional link with advanced students. No exception, Mr. Wagner dispenses with files and has at his finger tips an abundance of telephone numbers for audition referral drawn equally from students, fellow dancers or people he has used in the past. He keeps his memory file flexible by also drawing on class records of the International Dance School, where he has taught since its beginning. Before that he instructed at the Katherine Dunham school, where he was trained. Those who wish to be seen by Mr. Wagner for specific projects are advised to send him a postcard, listing name, phone number and address, attached to a resumé, at Studio 819, Carnegie Hall.

Mr. Wagner's most recent project is the current revue at Julius Monk's intimate "Upstairs at the Downstairs" duplex night club, 37 West 56th St., really a staging job rather than strict choreography. The show, which opened Sept. 29 and will run through the winter season, features six all-round performers who "move well" but are primarily singers or comedians integrated in musical numbers. With minor emphasis on actual dance steps and combinations, Mr. Wagner says that "I don't expect to hire any dancers as replacements for the revue. However, I am usually on the lookout for dance talent for other projects. I also receive calls from people looking for dancers, and sometimes for young choreographers."

When working on industrials or summer stock, he usually hires through audition calls, posted in the regular way in the trade papers, school bulletin boards and, on union jobs, through the unions. At these times, he calls in those dancers or students "I have my eye on," and makes sure they are seen, too. For the past several years, the choreo. has averaged two to four commercial projects a year utilizing several people on long engagements. Choreo. for the Broadway Bea Lillie vehicle *Ziegfield Follies* in 1954, he restaged the show for the 1957 road com-

Frank Wagner

pany, assisted by his young dancer-wife Marsha, who combines mothering one-year-old daughter Lisa with stints of TV, teaching (also at the International School) and taking her husband's classes when not rehearsing, as at present, for a Broadway show (Michael Kidd's *Wildcat*).

The couple, who met in class in 1955, worked together that year at Green Mansions, upstate New York summer resort hotel where Marsha danced and husband Frank choreographed an original musical version of *The Emperor's Clothes.* The seasons of 1956 and 1957, at Tamiment, Pa., Marsha danced while Frank choreographed for such now familiar names as Grover Dale, John Harmon, Carol Burnett, Lenny Dale and Jane and Gordon Connell. (Mr. Connell, coincidentally, is a member of the cast with which choreo. Wagner was presented when he started rehearsing his current 56th St. revue. Wife Jane is appearing in the Burnett role of the London production of *Once Upon a Mattress.)*

This year, Marsha Wagner assisted her husband at Cohasset, Mass., staging *Oklahoma, Carousel, Pajama Game, The Great Waltz* and other musicals for the South Shore Music Circus. Last year, she was seen in several TV specials, including the Deedee Woods-Marc Breaux *Shubert Alley*, which was to have been choreographed by Danny Daniels (he helped revamp *Boys Against the Girls* instead), a Pontiac special with Bea Lillie (Herb Ross, choreo.), Pat Boone, Bell Telephone and Arthur Murray shows. Meanwhile, her husband choreographed the Guber-Grosse-Ford package revival of *Babes in Arms*, which, after playing the Royal Poinciana Playhouse in Palm Beach, Fla., and Cocoanut Grove in Miami, proscenium style, was again redone by the choreo. for the regular in-the-round tent circuit. Although Mr. Wagner has no regular TV program now (he shared billing with the Champions on the weekly Max Liebman "Admiral B'way Revue" in 1949), excerpts from his *Ziegfeld Follies* and from his 1954 off-B'way revue *I Feel Wonderful* (at the Theatre de Lys) have been seen on the Ed Sullivan Show. He also does closed

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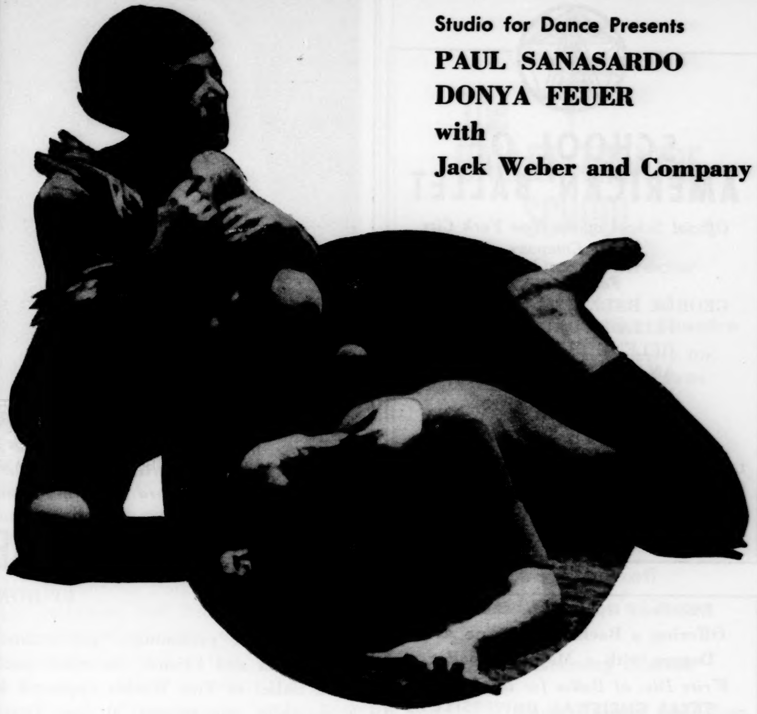

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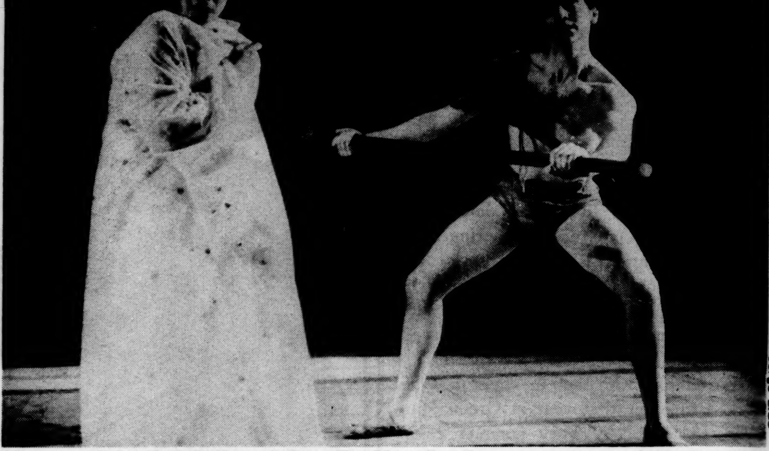
Serge Lido

The now disbanded Ballet of Two Worlds offered two programs of Herbert Ross works at the 1960 Berlin Festival. Our critic found "Rashomon"-based "Within the Grove," above with Nora Kaye and Juan Giuliano, a first-class "ballet-in-the-making."

REPORT ON BERLIN'S FESTIVAL

BY HORST KOEGLER

After some preliminary performances in Belgium and France, the much publicized Ballet of Two Worlds appeared for a six-night engagement at the Titania Palace, thus launching the ballet activities of the Tenth Berlin Festival, September 18 - October 4. It was already known by that time that, because of serious misunderstandings between Belgian manager Henriques Pimental and artistic director Herbert Ross, the European-American company was to be disbanded after a few additional West German appearances. Dancers sadly under-rehearsed, technically badly equipped, and shabby musical accompaniment, the two programs were doomed. The company was rather a flop, though everybody admired — and pitied — the fifteen dancers.

The opening production was Herbert Ross' first full-length ballet, *The Dybbuk*, which had a neutral and unidiomatic score by Robert Starer and atmosphere-killing settings by Rudolf Kuefner (his costumes were no help either). Ross worked with movements from the classic, free style and Jewish folklore vocabularies, spicing these with pantomimic grotesqueries, but he was unable to integrate these elements into a style appropriate to the subject's strange individuality. What he offered were sketches, not uninteresting in themselves, but certainly not yet the choreographic drama that was promised. Nobody can blame him for trying to get away from the famous Habima production of Ansky's mystic play, or for striving to concentrate on the female protagonist's schizophrenic conflict and thus to aim for a wider, more generally acceptable perspective, but in the process the work lost its specific flavor, and there was nothing to make one forget what was lost. It was a completely cold production, with its coldness not an atmospheric element, but the coldness of death. Nora Kaye struggled with the complexities of the central role, but her interpretation lacked subtlety, and Juan Giuliano, as her star-crossed lover, though undoubtedly a fine dancer and an intelligent performer, also suffered from unrewarding choreographic material. Smaller parts were danced by Paul Olsen, Loren Hightower, Graham Smith and John Auld.

The second program was somewhat better received, though people who had previously seen *Caprichos* (given here now with Monette Loza, Leslie Franzos; Joy O'Neill, Graham Smith, Jean P. Bras; Batia Anakova, Paul Olsen; Loren Hightower, G. Smith, J. P. Bras; Antonio Monllor and Alan Baker) and *Angel Head* had reason to complain about the unsatisfactory productions. Small wonder that *The Maids* scored the biggest hit, not only because of its inventive, cleverly constructed choreography, but also because the central roles, still performed by their creators, Loren Hightower and Paul Olsen, were breathtaking.

A first-class ballet-in-the-making is *Within the Grove* (Rashomon Suite), for which

Dora Sanders

Three programs by Merce Cunningham and Carolyn Brown, above, concluded the Festival dance events. The music of John Cage and David Tudor brought outbursts of rage, but audiences, "fascinated, kept completely still for the dancers."

Ross used the music Laurence Rosenthal wrote for the play. One admired here what one had missed so much in *The Dybbuk,* namely real style, with all elements firmly integrated. How Ross succeeded in evoking three very different variations, including an ingenious slow-motion sequence, on the same subject (well known from the movie, but here traced to the original short story), and how each time he focused on different character-aspects of his protagonists, was compelling to watch. With more rehearsal this work might easily become a hit, fascinating in its eeriness, marvelous in its drama, suspense and style. Nora Kaye was ravishing, performing with great subtlety, and dancing as if she had studied the secrets of Kabuki style for years. Juan Giuliano as the bandit contributed a much rougher performance, full of vitality and lechery. Paul Olsen was the stoic husband and Christyne Lawson the intense medium. Despite the serious failures and weaknesses of these performances, one was left with the impression that of all the young American choreographers we know in Europe, Herbert Ross has the most potential dramatically, and is certainly the most interesting.

The next company to appear was the Ballet of the Basle (Switzerland) Theatre, a fairly strong, extremely ambitious ensemble of some fifty dancers, which has enjoyed a good reputation since Wazlaw Orlikowsky became its director several years ago. He is of White Russian descent, not yet 40, and an advocate of full-length ballets. So far he has done *Giselle, Nutcracker, Sleeping Beauty, Swan Lake* and *Romeo and Juliet* (next, *Prince of the Pagodas),* most of which have already had more than 100 performances each—in a city of not quite 200,000.

Opening production was *The Nutcracker,* not seen in Berlin for several decades. It suffered from over-elaborateness, ugly costumes, and from kitschy, dusty decor that so cramped the small stage of the Titania Palace that the dancers hardly knew where to move. The pantomime of the Prologue was hardly bearable, but then things improved somewhat and one could relax because of the solid, if rarely exciting, standard of dancing. Choreography was strictly traditional, though little of Ivanov's original was left. It was hardly inventive, and often shockingly unmusical. The Sugar Plum Fairy solo was given with immaculate style and good phrasing (though little glittering brilliance) by Irene Skorik, now a regular member of the company. The Prince was danced by Roland April, a reliable partner and sympathetic performer with clean beats and soaring leaps. As Clara, Verena Wohlschlegel proved that she is a warm, sensitive dancer with good line. Eva Bajoratis coped competently with several character roles, and of the generally efficiently trained males, Nestor Mondino and Paul Bierck were noticeable. The Berlin public, rather hesitant to applaud single technical feats, warmed up at the end and loved the show as much as the critics hated it because of its unashamed old-fashionedness.

The *Swan Lake* that followed, however, was a revelation. I cannot think of any other complete production in the Western World that can compete with Orlikowsky's in matters of drama and style. Its choreography was credited to Petipa and Ivanov in an adaption by Vaganova. Even in the

(Continued on page 50)

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LOOKING AT TELEVISION

WITH ANN BARZEL

Television dance was more marked in quantity last month, but most of it was unsubstantial. There were excellent performers. They were, however, being "used" to serve a show, rather than to show their art. Choreographers are hired to give class or pace to a program rather than to create good television dance.

One of the few programs to present dance as something worthwhile for itself is the Bell Telephone Hour. The show presents first-rate artists in standard-brand fare to appeal to a mass audience. On Sept. 30, Melissa Hayden and Andre Eglevsky in the Rose Adagio from *The Sleeping Beauty*, staged by Robert Lunnon, were exactly what the public expects of "classical ballet." The selection consisted of adaptations of solo variations from the ballet for the two stars, followed by the Rose Adagio with Francisco Moncion, Michael Lland and Conrad Ludlow as the additional prince-suitors. Miss Hayden looked exquisite and danced meticulously, especially her solo (the first act Aurora variation, with one passage omitted). Mr. Eglevsky's beats were as imposing as ever and his preparations still tended to be inelegant. The adagio, though an example of skill and full of bravura gestures, lacked excitement. The changes of camera angle, instead of intensifying the sense of accomplishment, dissipated tension.

The Telephone Hour also included a group of dancers who introduced the program and linked some of the parts. The choreographic credit to Bob Herget.

The Fred Astaire evening of Sept. 28 is a difficult program to assess, because after being charmed by Astaire's first modest show one objects to subsequent ones if they are not as unpretentious or not more grandiose than the first. He can't win. Astaire looked a bit more harried, but a year or two or a different tune to dance to can hardly affect his born-to-dance style. And when he was dancing to Count Basie's compelling rhythm it was sheer bliss. Partner Barrie Chase has improved as a dancer and as a performer.

The material of the new show was uneven. "Miss Otis Regrets," a song-and-dance skit done with wry nonchalance, is just Astaire's cup of tea. He was the butler—arch in song and imperturbable in dance. Miss Chase's Madame tagged along with the gag. The fancy production of *Valse Triste* (Sibelius), which proved Miss Chase could toe-dance, was pretentious and mediocre. The idea was trite—a young girl moved alone in a ballroom while dancing couples swirled around her. She danced with one young man then another. A sinister man in black lifted her high and carried her off in a scene uncomfortably reminiscent of Balanchine's ending for *La Valse*.

At this point I confess I tore myself from the television set and the Astaire show, not in boredom, but because I was viewing in an office of the Opera House where the Royal Danish Ballet was performing. I had missed one ballet, but (along with others of the ballet persuasion) I wanted to see Fredbjorn Bjornsson and Kirsten Ralov in the pas de deux from *Flower Festival at Genzano*. And there are apt comparisons to make, for all dance can be measured up against other dance. It was interesting that both Freds—Astaire and Bjornsson—have radiant, warm personalities and that ease of movement that spells the born dancer. Both girls were wooing the audience. Kirsten Ralov in the style of the feminine sweetness of the 19th Century, Barrie Chase in a conscious push to project to the public. The accidental juxtaposition forced a strange comparison, but there is a profound lesson about dance style in weighing Kirsten Ralov's confident loveliness in Bournonville's honest theater dance against the pretentious "serious ballet" of current TV. The Astaire show also had a group of Hermes Pan dancers. They were picturesque waving silk scarves in the signature dance. An excellent array of boys were most interesting in a number that challenged their familiarity with several dance forms. It was a delight.

There was good male dancing on view on Sept. 10 when Jacques d'Amboise was just the right fresh-faced Prince Charming to introduce the Cinderellas at the Atlantic City Miss America Ball. He was more satisfying in his showy introductory solo than in the ritual devised to set forth the goddesses. Noteworthy: With George Balanchine as a judge, none of the beauties who offered dance as their talent made the final level this year.

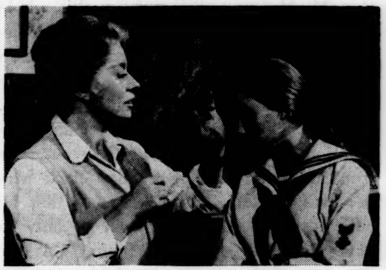
Carol Lawrence and Chita Rivera, both originally dancers and both launched by *West Side Story*, were dance-worthy guests on variety shows that featured their songs. But both leaned on dance. Miss Lawrence was on the Bing Crosby Show of Oct. 5. She can look fetching in any costume, but stripped to a black

IN THE NEWS

V. Sladon

RUSSIAN PARTY: An Oct. 1 tea in honor of Royal Ballet ballerina Svetlana Beriosova was given at N.Y.'s Russian Orthodox Church of Christ the Savior. Beriosova, born in Latvia of Russian parents, was a student at the parish school during her childhood years in NYC. At left, Mme. Ludmilla Shollar, who, with her husband Anatol Vilzak, were young Svetlana's N.Y. ballet instructors. Center, Rev. John Zarski.

BERMUDA FESTIVAL: Deidre O'Connaire and Ben Stevenson were 2 of 5 London Festival Ballet soloists who appeared in Bermuda's 2nd annual Ballet Week, under the artistic dir. of Yugoslav ballerina Ana Roje. The Sept. 28-Oct. 1, Oct. 5-9 performances were in Hamilton's new City Hall Theatre.


FROM HOLLYWOOD TO THE "Y": The busy and varied activities of 15-year-old Zina Bethune range from appearing as F.D.R.'s daughter (above with Greer Garson as Eleanor Roosevelt) in "Sunrise at Campobello," to TV, and performing as a soloist with the Robert Haddad Dance Co. (in a joint concert with David Harris' Co.) Nov. 13 at the 92nd St. Y.

leotard, her thoroughly trained, well-placed dancer's body brought out most emphatically that she is a first-rate dancer. In a clever number choreographed by Danny Daniels she swept through a couple of decades of show-dances, including waltzes à la Wayne King, dances from *Showboat*, and a detective story.

Chita Rivera, on Garry Moore's show of Oct. 4, was at her devastating best in a number that poked fun at the psychiatry couch. On the same show, Dick Van Dyke, a dancer even if he was not trained as one, was beguiling in a reminiscence of 1908. The ensemble working along in this show seems strong on men dancers, and choreographer Paul Godkin does well by them. Godkin also helped with Japanese numbers on the Oct. 6 Victor Borge show.

Choreographer Peter Gennaro on the Perry Como premiere of Oct. 5 was for the most part involved in integrating the guests with the proceedings. He arranged an attractive chorus number for Shelley Berman and five boys. Berman, who usually sits on a stool, moves very well.

Shari Lewis, an enchanting little dancer, did only one dance bit in her "Christmas in September" show of Sept. 18. George Marcy was partner and choreographer. It didn't amount to much, but the half-hour was not a total loss as Shari is fine even if she isn't dancing.

Ed Sullivan presented a repeat of his filmed-in-Moscow show on Sept. 18. The Red Army Dancers and Marge and Gower Champion were again delights. On Sept. 11, Sullivan's show included Noelle Adam and Dirk Sanders. They slithered around one of those streets-of-Paris sets. There was a group of boys in trench coats and everybody was after Miss Adam, grotesque in high-fashion make-up and hairdo.

CBS's Talent Scouts demonstrated all summer that singers and actors are either very obtuse or very jealous of dancers. How else could one explain the poor quality of dancers "discovered" by the stars who brought protégés to the show. (The Mattison Trio of the first show is excepted.) Tap dancers Phil Lawrence and Mitzi of the final show (Sept. 19) were hardly finds. They should look around. It's 1960.

Bell Telephone's special "I see Chicago" show of Sept. 21 had one soupçon of dance —a blithe commercial in which the little dancer was Colleen Kelly.

Camera Three of Sept. 11 had a truly imaginative artist of mime in Tony Montamaro. He gave a show of technique in which he imitated animal movements with rare muscular insight. He also showed virtuosity in isolating human activities and showing their essence. *END*

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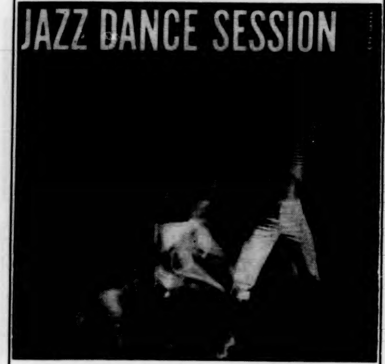

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REVIEWS

Marcel Marceau and Co.; Ballets Africains: The Forsythe Ballet

BY DORIS HERING

Marcel Marceau and his Co. de Mime
New York City Center
September 6-25, 1960

Marcel Marceau is a captivating performer. This we all know from his previous stage and television appearances in the United States. His solo pantomine excursions have the artless ease of a virtuoso pianist tossing off arpeggios, or a magician nimbly showing us there is nothing up his sleeve before engaging in a special feat.

But this time, when it was announced that M. Marceau was to bring his whole company with him, we hoped for something more. We hoped that his group composition would reveal the full range and dimension of the French mime style.

The work selected for American presentation was Gogol's *The Overcoat*, the ironic Russian tale of a poor clerk who deprives himself for ten years so that he can purchase a huge fur coat — only to have the coat stolen. Watching this indictment of false values unfold, we were suddenly aware of an essential difference between the French approach to mime and the Russo-American approach. The French approach has to do basically with rhythm and design. How it *looks* is more important than where it comes from. But the American and Russian (both with Stanislavsky at their base) are more concerned with the emotional source. The only French artist to make an effective fusion of the two is Jean-Louis Barrault. Marceau rarely does.

The Overcoat, with its tight-kneed little clerk mincing through his fantasies, and with its office workers performing their daily routine in subservient unison, all seemed just a bit coy, just a bit nibbling. Marceau, the virtuoso, stuck to his arpeggios long after one needed the weight and pull of chords.

The program opened with a series of Bip pantomimes, all of which offered moments to be cherished — moments like Bip staggering up an imaginary ladder in *China Salesman;* Bip fading dejectedly into the upstage dark in *Street Musician;* Bip flapping his arms in sea-sickness in *Ocean Voyage;* and Bip as a Mask Maker offering pungent comment on the proximity of comedy and tragedy.

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Ballets Africians de La Republique de Guinee
Alvin Theatre
September 26-October 22, 1960

It is amazing how the same dance company can assume an entirely different personality, perhaps even a different sense of purpose, in different seasons. When Les Ballets Africains appeared in this country early in 1959, the emphasis was on designed dance. The terre-à-terre style of the women and the spectacular bounding of the men were skillfully woven into a choreographic context — sometimes a simple ritual, sometimes a variegated segment of village life. Secondary elements — costumes, decor, music — while tasteful, remained contributory.

The company has now returned with a substantially new repertoire and many new dancers. But the emphasis seems to have shifted away from dance values. The numerous settings by François Ganeau, sometimes in a Rousseau-primitive style, sometimes more abstract, were brilliant and arresting. It was like seeing a display of huge easel paintings before which the little dancers shifted.

The first half of the program consisted of brief, almost fragmentary works that reminded us of a stereopticon journey conducted by a too-quick hand. The girls sang in their high Sunday-school-unison or shuffled in circles. Now and then the males emerged for their virtuoso feats, as in *Les Piroguiers*, a work celebration for canoe-men; and *Moisson à Kakossa*, a vivacious harvest dance.

In the second half there was a more specific attempt to create dance with continuity. Most successful and appealing was *Minuit*, the tale of a young couple destroyed by the jealousy of a vicious commandant. Here the villagers were presented not only as happy-go-lucky jumping jacks, but as sensitive and tender human beings. Its lamentation episode reminded one of a similar grouping around a snake bite victim in the former Ballets Africains production and of the moment of group despair in *Porgy and Bess*.

Kante Facelli is still listed as artistic director for the company, but the name of founder-motivator Keita Fodeba was no longer in evidence. Perhaps that accounts for the shift in viewpoint.

The Forsythe Ballet
92nd Street "Y"
October 2, 1960

Our first impression, as the curtain opened on this young quintet performing together for the first time, was that we

(Continued on Page 57)

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LET DANCING HELP THEM

No children are in worse physical condition than ours!

BY BONNIE PRUDDEN
Director of the Institute for Physical Fitness

I looked at my two little daughters on that afternoon in October, 1947, and, like most mothers, I found them lovely. Suzy, the 4-year-old, resembled me at that age, I thought, and for the fun of it I got out my old picture book to compare. The faces were identical—dark, tip tilted eyes, a sprinkling of freckles, shiny black bangs. Serious little faces, trying hard not to let the curling corners of smiles get out before the picture was taken. Suzy was a sweet little bundle whose rounded tummy stuck out in most engaging fashion. My tummy had apparently been quite flat and hard. Suzy had straight legs, just as I did, but mine had more muscle. There was a picture of her hanging by her arms from a trapeze in the backyard. There was one of me hanging by my knees.

I flipped through Petie's book. Petie at 8 was learning to ski. Most of the pictures, however, showed her with a cold, pinched little nose trying to get off her skis so that she could get warmed up in the lodge. At 8, on the other hand, my friends and I spent four or five hours at a time in bitter cold weather, sledding, building forts, throwing snow balls and eating balled-up ice particles off wool mittens. And we weren't cold at all.

What had changed? My children went to good schools, ate good food. They were loved and cared for, protected from harm. They had warm clothes, space for play, and a garden. But something seemed not quite right.

If I had not been sent to dance school at the age of 4, and continued to take my regular Saturday afternoon class until, at 14, I got interested in varsity athletics—if I had not also had five years of modern dance training and then become a member of the Humphrey-Weidman group—my life, career, and perhaps many other people's lives would have been different. Certainly it is because of all of those things that I have been responsible for making a lot of information available that might otherwise never have been known to the public. In any case, it was my dance background that jolted me into action on that rainy October afternoon. I stopped looking at my daughters then through the eyes of a mother and began looking at them as my dance teachers had looked at me. What could I do to help them?

First I checked the dancing school which they both attended. I'd heard it was a good one, but in Westchester there were, and are, so many car pools that a parent rarely had a chance to go to the school. What I saw when I got there and actually watched class made me ill. Two or three talented pupils in a class of twenty-five were doing well. (I remembered that classes I had attended had never been larger than ten.) The rest of the children waddled along making caricature motions. The dance class turned out to be a sort of baby sitting to music.

Then I trotted to my children's school gymnasium. When I was at school we had had no fancy white gym suits or showers, but we had tumbling, apparatus, gymnastics, marching (with good posture and in time to the music) and track. Track wasn't fancy either, but we ran races, jumped over poles, broad-jumped, and hopped hurdles. But in my children's gym, in the heart of a great and healthy residential district outside of New York City, there was not one single piece of gymnastic equipment, and the mats hadn't been off the walls for years. Their gym teacher was knitting when I arrived, the children were playing dodge ball. I learned that they also play basketball, baseball, and, in the spring, archery. I later learned, through extensive research studies, that these activities accounted for about thirteen minutes of actual physical movement for each child per week.

I took my girls out of the school and found one where the administrator understands that a good body is the container for all things—mind, work, emotional life. The gym program wasn't much there, either, but it was better.

Then I personally found a room to work in and invited ten children to "play" with me once a week—to music. I was not giving dance class, and if I called it "exercise," the mother's reaction inevitably was: "I don't want my daughter to have muscles." And so I just called the activity "play," and everyone was delighted. The children did just fine. They ran and jumped and exercised to music. They stood on their heads and did cartwheels. Before six weeks were over there were sixty enthusiasts on the doorstep each week, more than half of them boys.

I taught muscle building exercises to girls and called it "conditioning." Hundreds of little boys became more flexible as they worked for coordination and as they used the marvelous rhythms and many of the exercises of dance. Nobody even dreamed of labeling what we were doing as "sissy." Most of the youngsters joined varsity teams in high school and college. All of the girls went into sports and modern dance, many became cheerleaders (most sought-after teenage activity because the girls chosen are always the prettiest, most popular, have the nicest figures, and must move well enough to be eye-catching).

By 1950 I was interested in more than the local situation. By then I not only knew that something was wrong with the American youngsters, but I also knew what it was: American children spend the first five or six years of their lives sitting down. Crowded living conditions and highway dangers have contributed to the idea that it is desirable to keep children close at home. TV makes it possible.

I was now also engaged in what proved to be nine years of study with Dr. Hans Kraus, distinguished orthopedist and specialist in physical medicine. Under the sponsorship of the Institute for Physical Fitness, which I had established in Westchester, we set up and administered a simple muscular fitness test for childen in all parts of the world. It was designed to test key posture muscles; to fail meant one was too weak and inflexible to cope with just plain, everyday problems. Fifty-four percent of our stay-at-home, sitting-down 6-year-olds failed the test. In Europe only 4 percent failed.

Because of its importance in terms of our national resources, I was introduced to President Eisenhower in 1955, and I reported these findings to him. The President's Council on Youth Fitness (of which I was a member for three years) was formed to combat the problem. Unfortunately, there is more title than action. *This year, five years after the first report, the latest tests reveal that 82 percent of our 6-year-olds flunked that same test.* (I have noticed, however, that most of the youngsters who listed dancing as their hobby passed, and, incidentally, all the children who had ever had polio and had been deliberately made to exercise over a long period of time had no trouble in passing the tests.) Our children grow weaker each year!

And what about those who are old enough to go to school? Are they taken care of there? My first brush with phys-

(Cont'd on page 28)

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ical education in the public schools, when my girls were small, had been disquieting enough. What I later discovered as I really started to check into it was in the nature of a national scandal. Despite efforts of a few isolated cities to bring dance into the school curriculum, results are so far almost negligible. What emphasis there is, is on so-called "physical education." But, to begin with, 91 percent of elementary schools in the United States have no gymnasiums. Some schools have all-purpose rooms with low ceilings, no equipment other than a couple of basketball nets, and a limited amount of time in which the space can be used. The 9 percent which have gyms employ some of the most heartbroken, put-upon physical education teachers in all the world. Handicapped by parental interference and little understanding from administrators, they fight a losing battle. Generally, no class gets more than two forty-minute periods in one week. And these can have anywhere from 30 to 300 students in one class, with one teacher. By the time the children get dressed, and later undressed, half of their activity time is gone. What the child gets is a few minutes of activity a week. Because of an out-dated system that came into use in 1929 and hasn't been examined or changed since, no tumbling, acrobatic or apparatus work is taught in most of our schools. Games and games alone are the order of the day.

Bonnie Prudden

Against the thirteen minutes per week of such activity, one adds up an impressive list of inactive hours. School bus to school, school itself. Children rarely go out for recess anymore — parents fear weather. Sit in school for lunch (eat too much and don't go outdoors afterwards). School again, then the bus home. TV most of the afternoon. No, most children don't go out after school. "Hide and seek" and "kick the can" have been replaced by TV cartoons.

What sports activities are available reveal definite discrimination—discrimination against girls. There is almost nothing in any of the schools of all these wonderful United States designed to build girls into attractive, emotionally stable, healthy women. There is Little League baseball for boys. There is football organization for boys. If there is gym space in the school it is the boys who are favored to use it. If there is a swimming pool, the boys have first call. A few years ago some very strange people managed to put through a highly destructive measure—they outlawed all athletic competition for girls—said it was too hard on them. But these same girls are expected to have plenty of children (and to raise them). Yet they are considered too delicate to build the necessary muscles for the singularly active job of giving birth to their children. I wish these theorists could have spent the instructive hours that I have watching women with varied backgrounds deliver their babies. The dancer does a great job. Magnificently muscled where she has to be, relaxed and flexible, she produces healthy babies with very little difficulty. So do competitive swimmers, gymnasts, acrobats and varsity athletes. On the other hand, there are thousands of soft, untrained, tense, tight, frightened women whose greatest effort up to that moment has been the getting into or out of a convertible. The difference would be amusing if it were not so tragic.

The times will change. The Rome Olympics, with the beautiful Russian gymnasts and our own Wilma Rudolph, showed millions of mothers that movement does not make muscles masculine or lumpy, but beautiful and marvelous to watch. The popularity of dance and its developing standards bode well for the future (and for the many who now accept the idea of exercise to music. They will find that as their skill improves, they are really dancing). As things stand today, a child, particularly a girl, who wants a wonderful body *has* to study dance. Boys have other alternatives, but they too are learning that dance gives great rewards.

We need not even talk of other aspects of dance. Just in terms of making us into a physically fit country, it has a responsibility today that no other field is assuming, or can assume.

The dance teacher must have good material to develop proficient dancers (remember, 82 percent of our children failed simple posture tests). But the dance teacher, too, can be helped by knowing more about the basic mechanics of body-conditioning.

(More about that next month.)

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Shaped by its environment, dance reveals the heart and mind of a culture

A CONTEMPORARY DANCER LOOKS AT HER HERITAGE

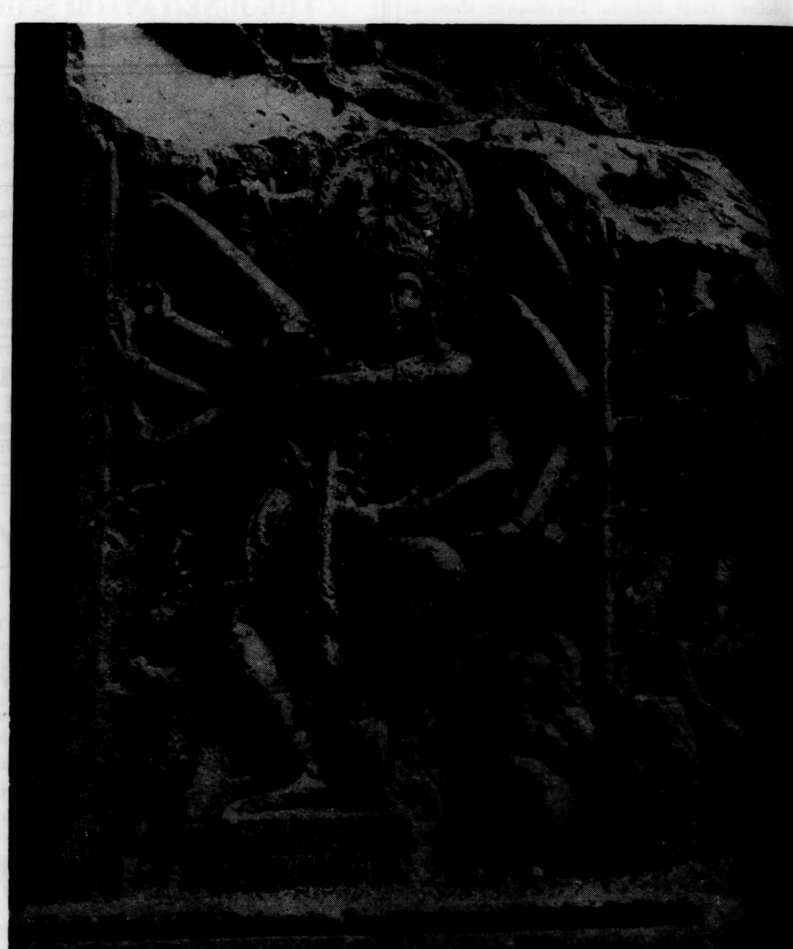
BY JEAN ERDMAN

The dance world, like the world of politics, has undergone dramatic changes in the past hundred years. Rapid methods of communication have broken down the exclusive, separate and unique culture areas which until then had existed long enough to allow their marvelously various life-attitudes to be clearly reflected in their arts. The world is becoming one . . . and the dance world is tending to become one.

And so for many viewers, the dance experience is now somewhat hybrid. It combines a bit of orientalism with a bit of ballet . . . or a bit of Bali with a modern dance theme . . . or a bit of Kabuki with an American Indian undertone. This is colorful. But it is also, in a way, unfortunate. For eclecticism is preventing us from fully experiencing the beauties of the older traditions — beauties deriving from a consciously chosen, self-imposed limitation that offers a special base or standpoint for each art form to develop.

In this, the first of two articles, let us re-experience some of the different dance arts — those of Japan, India, the East Indies, and Polynesia. And in the second installment, let us examine our own Western dance culture—traditional and creative. Let us sense their separateness, and their shared characteristics.

In the dance performance, a special world is created. This happens through a deliberate selection — a conscious limitation or abstraction from the infinite number of possible organizations of energy. What is chosen and how it is used depends upon its environment before it is shaped for the stage.



The Japanese Noh

In the Japanese Noh play, we can see vividly a new time and space. The undecorated stage, visible from three sides, projecting into the auditorium, and with a peaked roof above it, is approached upstage right by a long roofed walk divided from off-stage by a striped curtain.

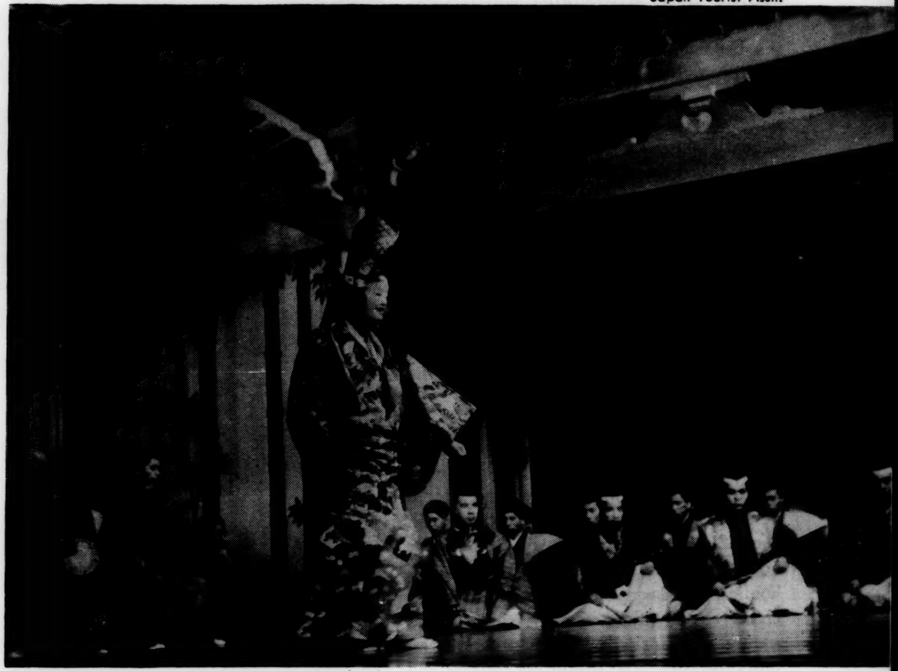
After chorus and instrumentalists have taken their places, the curtain suddenly is wafted as by a spirit, and the Second Actor appears, richly costumed, without mask. He proceeds very slowly indeed along the walk and arrives at length at his place, near the choral group. More time and singing, and then suddenly again the curtain, wafted, reveals a gorgeously brocaded figure with long black hair and a beautiful female mask with a mysteriously modulating expression. The body of this apparition is inclined forward at an impossible angle, giving an illusion of forward movement even when the feet are planted closely together. Minutes pass. The figure remains motionless. The instruments are playing new music. At last, one foot slides a little forward to a point three inches in front of the other, toes raised, heel on the floor. The toes lower and the figure shifts weight, achieving thereby a step. The second foot now moves. The figure crosses the threshold, and the curtain mysteriously comes down. The mask is feminine — delicately so — but the voice that now comes forth is a rich baritone, which seems to have its source in the depths of the spirit world.

The mask, costumery and polished floor have created a dreamlike state—not the natural world of waking life. Furthermore, the shape of the stage, and in particular the point at the corner, from the long walk to the square of the ve-

Left:

India's Shiva Nataraja, Lord of Dance, among whose functions are creation, preservation, destruction, purification and grace. His arms sometimes number as many as 18, each one carrying the symbol of one of his powers. Shiva, the mystic dancer, is, according to Beryl de Zoete, author of "The Other Mind," "the ultimate embodiment of rhythm in the visible universe of created things, and in the invisible universe of the human soul."

Japan Tourist Assn.



The Japanese Noh play "conveys the agony and ecstasy of a heightened life."

(Over)

randah, provides a possibility for dramatic use of angles, diagonals, confrontations, and departures. The areas are utilized in such a way that of themselves they effect, as it were, changes of scene, emotional mood, and dramatic intensity.

When the great figure, singing in its baritone voice, arrives, after infinite time, at the First Actor's Pillar at the corner, the Second Actor stands up but remains at his station, and the square stage is suddenly brought to complete tension merely by the fact that the two are diagonally opposite each other. And later, when the magical figure begins a dance, sliding in that same inclined posture, but now more quickly, it is on first seeing difficult to identify the precise nuances that make the dance express so clearly the feeling of exaltation appropriate to a female character; and yet, by the time the dancer has returned to the First Actor's Pillar, the whole content of the character's passion has been displayed.

The music changes. The Second Actor stands. Only the flute is played as the two, in measured steps, approach each other. In perfect unison they kneel, Japanese style. The flute ceases, there is silence. Slowly, infinitely slowly, the dancer brings his left hand to the cord that is holding his large headdress beneath his chin, and, without any visible effort, gazing unwaveringly at the other's eyes, pulls the cord. The headdress topples and rolls down to fall on the floor, while the two remain motionless, gazing at each other. The only sound was the sound of the headdress hitting the polished stage floor. The shock of the completely uncontrolled event of the hat falling, coming after such long, carefully calculated restrictions, can hardly be told.

What is most remarkable in this theater is that a foreigner, even without understanding the words, soon begins to experience, with a strange sense of familiarity, the poignancy of the relationships. For the precise aptness and explicit visibility of every movement in relation to the temporal and spatial architecture convey the agony and ecstacy of a heightened life.

Dance of India

The Noh is a theater of essential statements where all is reduced to a few, tellingly rendered lives. But when we move to South India for Bharata Natya classic dance, we have the opposite idea. Here, as many movements as possible are made at the same moment.

Like the Noh, Bharata Natyam was originally composed for religious purposes, and so its use of space has been determined by ritual. The dancers were originally attached to the temple as priestesses, and when a worshipper wished to make an offering to a god, he would pay the dancer to perform before the shrine. Hence the constant use of forward and backward — with very little sideward — movement, the stress on solo, and the eloquence of the hand and facial vocabulary.

The attitude here is that, since the god himself is imagined as a dancer whose very dance is the universe, movement is synonymous with the universe itself. Therefore, the best way that the human being can mirror the majesty of Creation is to devise in his own sphere as intense a focus of harmonious movement as possible.

The god, according to the Indian view, is in his eternal aspect perfectly still, while at the same time temporarlly manifest in the activity of the world. Likewise, the dancer must have a still point around which the movement appears. Sometimes this is the length of the spine and sometimes it is a mere point at the center of gravity of the body, the sacrum. The interest of the tradition has been in discovering movable parts.

The Indian dancer has discovered many joints we have never thought of trying to move. The neck moving sideways; the hands in two contrasting rhythms, one fluttering sharply, the other waving languidly; the feet executing still another rhythmic accent; the eyes moving in diagonals and figure eights; the waist stretching and shortening vertically, making the chest seem to float. The dances progress to a great speed, which is used to create an intensity of concentration and finally stillness (like the wings of a hummingbird) — the unity of movement and stillness which is Shiva.

Indonesia and Polynesia

The body image and delegation of functions in the dance to the parts of the body in the Bharata Natyam style are so emphatic that this same dance is easily recognized in variations in Indonesia and Polynesia. But the variations are the important aspects in each of these new areas. We have here two vivid examples of how the change of a single element can transform the expressive content of a whole dance art.

The migrations of the Polynesians into the Pacific changed them from a land people to a water people. Wind and water became the life-sustaining, emphatically experienced forces. The South Indian dancer kept the percussive, angular, clearly defined separation of parts of the body in flashing rhythmic counterpoint. The Polynesian hula, by changing the tension from extreme force and deliberately controlled gesture to a less tense, freely flowing, continuous and smoothly made transition from one movement to the next, expressed the surge of the sea. And the grass skirts reflected the sound of wind in the trees. In both arts the hand gestures communicated a literary meaning, and the hips and feet supplied the rhythmic accompaniment.

In Java, the costume placed a significant modification upon the Indian source dance. While the Bharata Natyam dancer wore only a girdle about her hips for a costume, the Javanese female dancer kept the tightly-wrapped sarong of everyday wear. How to dance in this narrow space? The torso, arms and hands developed an undulation and reedlike quality. This was aided by gossamer scarfs tied to the waist. When touched by the flick of the fingers, they would float about the figure. The movement pace was changed to a slow, deliberate tempo like that of the Noh, so that ample time for articulation of the foot and ankle could be given before the shift of weight was taken in the forward progress of the dance. Also, there was developed a backward lean of the body to lengthen the line from the forward foot to the head, thus suggesting more spaciousness than there actually was.

With the slow shift of weight, the body seemed to ride freely while the hands, head, scarves and torso articulated like a plant blown in the breeze. Occasionally, moving from the knees down, the dancer might dash about the stage in a scene of fright or chase.

The Balinese, however, with identical costuming, have ignored the seemingly necessary slowness of the Javanese. Their dance is one of very high speed—vibratory hands, head, eyes, feet, knees. Suddenly we discover that by trying out a few new limbs and joints the dancer can seem to fly and range through space quite without the aid of complete freedom of leg action, so long as an apt choice of relationship of moving limbs is made in synchronization with tempi and rhythms.

The particular relationship to force and energy that we can see in a dancer's movement gives a key to a life-attitude as much as does the manipulation of time or space on the stage — or shaping of the body image in dance movement. And a shift in this element of tension produces a completely new dyamic quality and movement texture, and alone is enough to transform the expression of the art, as we have seen in the contrast of Java and Bali, Polynesia and India.

Part II next month.

The difference in variation which the Indonesians have wrought on Indian movement is indicative of their respective cultures. In Java, says the author, the dancer adjusts to the tightly wrapped sarong with a slow, deliberate tempo and a backward lean of the body. But the Balinese, with identical costuming, have created a dance of "high speed—vibratory hands, heads, eyes, feet, knees."

IN THE NEWS

United Press Int'l

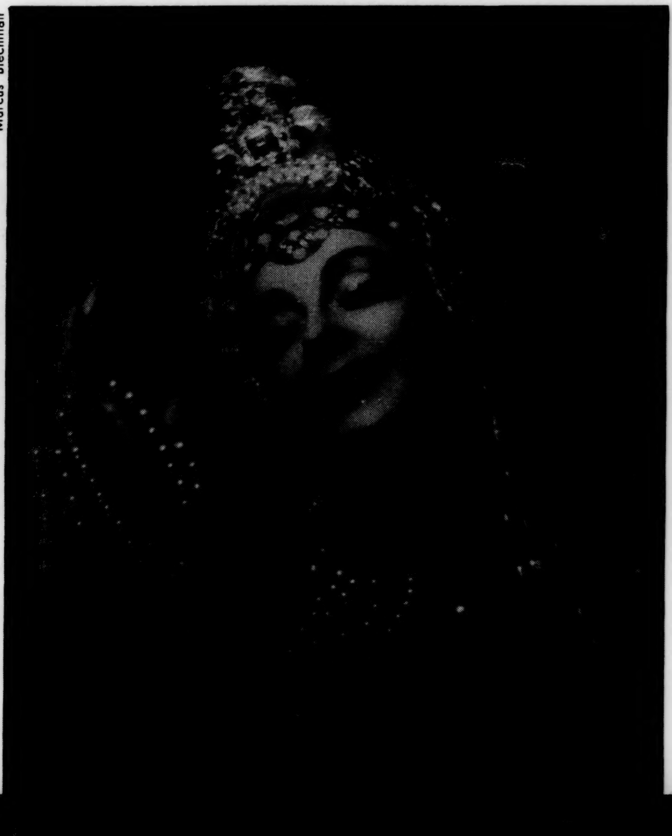
JUST LIKE HOME: Members of the Royal Danish Ballet, who returned to Denmark following the Oct. 21 Montreal finale of their 10-week tour, enjoyed a nostalgic bicycle ride in Chicago during their successful season there *(see Chicago News).*

ACCLAIMED: The U.S. got another boost in int'l dance prestige this summer when 150 students from 26 countries came to Essen, Germany, for the 3-week European-American Summer Dance Course at the Kurt Jooss Folkwang School. Enjoying great personal success were 3 American teachers new to the faculty: modern dancer Yuriko, of the Graham Co.; Eugene ("Luigi") Louis (seen with Yuriko at right, and in class above), from NYC's Showcase Studios, for jazz; and Antony Tudor, Dir. of the Met Opera Ballet School, for ballet. All three were fairly overwhelmed by the students' eagerness to absorb and ability to learn. Back in the U.S., Yuriko presents her 1st concert with co. Nov. 14 at the Phoenix Theatre, "Luigi" is staging a revue for singer Diosa Costello, Tudor is again teaching at the Met and Juilliard.

Paul Hansen

CHICAGO BALLET: Patricia Klekovic and Kenneth Johnson are lead dancers in Ruth Page's Chicago Lyric Opera Ballet during the Opera's 7th season, Oct. 14-Dec. 3. They will also be featured when Miss Page's Co. begins its annual tour, Jan. 9-March 25, covering the western half of the U.S. and several Canadian cities. Maria Tallchief is scheduled to star in the early dates of the tour, Melissa Hayden after the close of the NYC Ballet season. Billed as guest artists are Sonia Arova and Milorad Miskovitch. The repertoire of 5 works will include a new production based on Johann Strauss' *Die Fledermaus.*

VISUAL BIOGRAPHY: Scheduled through Jan. 1, the current exhibit at the Museum of the City of New York explores the colorful life of Ruth St. Denis. Featured are 80 photographs by Marcus Blechman taken during the past 30 years. There is at least one of every dance she has performed since she began her concert career in 1906. Also included are costumes, old posters, programs and a portrait of Miss Ruth by Albert Herter, father of our Secretary of State.



Marcus Blechman

Serge Lido

PARIS PREPARES: *Sleeping Beauty,* never before seen full-length in France's capital, was scheduled to make her debut in spectacular style at the Oct. 25 opening of a 6-week Paris season by the Marquis de Cuevas' International Ballet. The lavish and expensive ($100,000) production, with costumes and decor by Chilean designer Raymond Larrain, was in rehearsal at the Theatre des Champs Elysées all last month. Above, Bronislava Nijinska, who did the initial staging, with Rosella Hightower and Nicolai Polajenko; below, with alternate stars Nina Vyroubova and Serge Golovine. Nijinska left before the production was completed when Robert Helpmann was brought in to do *mise en scene* and lighting. He completed the staging. Despite grave illness, the Marquis has expressed his intention to be present at the premiere.

VALENTINA PEREYASLAVEC:

SOVIET BALLERINA BECOMES AN AMERICAN TEACHER

STORY AND PHOTOS BY TIBOR HIRSCH

Dance with your arms, your shoulders —"*épaulement, EPAULEMENT!*" Madame Pereyaslavec strides up and down the studio floor with the dignity and warm exuberance of a Russian prima ballerina, the loud energy of a drill sergeant.

Pliés, petits battements, ronds de jambe. Crisp clean movements, dancing movements. "This is beautiful music and you must make beautiful *adagios*."

The class gains momentum. Teacher and students work hard together, careful, sweating, exalted, in unison in the bare studio, until only movement and music seem to exist. The final jumps. Slow, then faster and higher. Then the *révérence*. "Thank you, goodbye." There is a breathless, enthusiastic burst of applause. With a grateful smile for the pianist, the teacher makes a glorious sweeping exit.

There are many in New York for whom Mme Valentina ("Valia") Pereyaslavec has become *the* image of the legendary Russian ballet mistress, passionate and demanding, asking the utmost in discipline and dedication from her students. Trained and educated in Moscow's Soviet Choreographic Technicum (now called the Bolshoi Ballet School), she is also one of the few here who have worked in the Vaganova system at the Kirov (ex-Maryinsky) State Ballet School in Leningrad. (Both were formerly the Imperial Ballet Schools, under the Ministry of the Imperial Court.)

"This wonderful art that is dance" has been Valentina Pereyaslavec's life since the age of 9. Revolutions and war have separated her from her family and from her beloved Ukraine, but never for long from the dance.

"To my mother's surprise I was one of twenty-five chosen from over three hundred." Children came from all over to audition at the Moscow Imperial Ballet School. But little Valia soon realized the talent her aunts and uncles thought was wonderful was nothing at all at the school. The gracious movements of a would-be-ballerina were trained under harsh commands, a strict life, exhausting exercises, sometimes tears.

The tremendous turmoil which swept over Russia the next year, 1917, left the Moscow ballet school almost untouched, except for the name change. And the teachers, formerly *madame* or *monsieur*, became *tovarish* (comrade). But the Soviet push for mass culture and dancing groups didn't affect the Russian ballet traditions. The government kept a very keen eye on the ballet school, and, as before, all students who were accepted had no living or study expenses.

According to tradition, the process by which a dancer gets a first engagement in Russia is slow and systematic. It consists of a "follow-up" of a student's yearly progress rather than a sudden "discovery." Every spring, at the close of the year's work, choreographers and theater managers are invited to the ballet school for the graduation performance. In 1926, Asaf Messerer and Vladimir Ryabtsev, then working in Kharkov, saw the Moscow graduation presentations and invited Valentina Pereyaslavec to become first soloist of the Kharkov Opera-Ballet Theatre in the Ukraine, her homeland. This enabled her to visit her parents, whom she had not seen in nine years. Her father, a barber in a small Ukrainian town, had not been able to save enough money to visit his daughter in Moscow.

Four months after she joined the ballet of Kharkov, then the capital of the Ukraine, the company went to Kiev, now the capital, where Valentina Pereyaslavec had her first big role. This was Swanilda in *Coppelia*, with Vladimir Ryabtsev as Dr. Coppelius. "It was a great success," she recalls, "with many flowers for me, including a big basket of white lilacs. I cried. Afterwards, Ryabtsev said to me, 'Why do you cry? Why don't you look

Valentina Pereyaslavec, who came to the U.S. in 1949, with Dodzhinska in the garden of her new home in Queens, N.Y.

The energy, the harsh commands, the relentless discipline of the petite Mme Pereyaslavec are for those "who really want to work." Left: At the Ballet Theatre School, where she has intermediate, advanced and professional students.

at the card on the basket?' It said 'All the ballet congratulate you on your debut.' 'Never again,' said Ryabtsev, 'will you receive such a basket. For now you start your career, and jealousies too'." In 1927, she became a prima ballerina, one of the three at Kharkov ("most companies had several—Leningrad had ten"). ("I never once danced in the corps, but for twenty years I was prima ballerina... You don't have to print that . . .")

The Kharkov Opera-Ballet Theatre was part of a group of Ukrainian opera theaters, which included Kiev and Odessa. Mme Pereyaslavec danced regularly in many cities throughout the Ukraine, both with the touring Kharkov troupe and as a member of local companies. Success. Applause. Ecstatic reviews. And at the same time, she was teaching—company classes, students — she taught wherever she was performing.

The spirit of the Moscow ballet school stayed with her. She demanded ever greater perfection of herself. The group that went to Kharkov in 1926 included eleven dancers from Leningrad, five boys and six "beautifully trained girls." During the long hours of practice she watched them work. Their body movements seemed more harmonious than hers. They danced with their arms, heads, shoulders and fingertips as well as with their legs. The more she watched, the more she liked their work and disliked her own. ("I had strong technique, I could jump, and had fine extensions . . . but my arms, my arms—awful!") She had heard the name of Agrippina Vaganova before, but this was the first time she had seen the results of the Vaganova method close enough to examine it.

Mme Pereyaslavec started to work by herself in front of the rehearsal room mirror, sometimes while waiting for a carriage, or even in a powder room. She recalls the evenings when the old studio porter begged her: "Please, Valia, if you know God, please go home. I want to go home too."

But in spite of the hard work she soon realized that all she was doing was copying. To study with Vaganova, to go back to the classroom—even in the last row—

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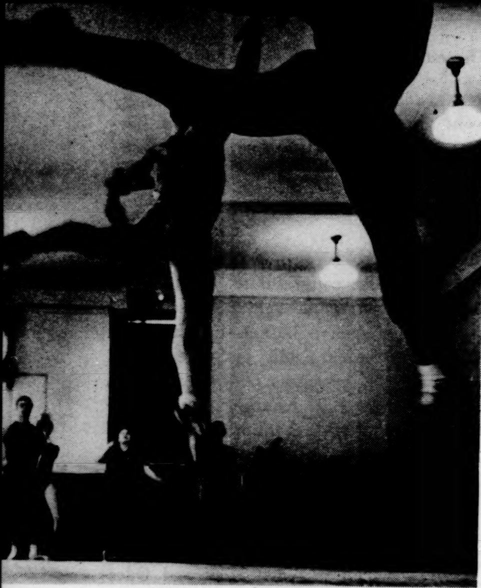

"American boys, although they have beautiful, strong bodies, have no masculine movements. Very bad."

Although a prima ballerina, Pereyaslavec returned for schooling in "the harmony of the arms and shoulders."

The vivacious dismissal of class is as intense as the class itself.

that was the dream of this prima ballerina.

In 1937 the Sverdlovsk Opera-Ballet Theatre was invited to perform for two months in Leningrad. The Palace of Culture was packed on opening night. The audience consisted mostly of dancers. ("It was so hard; I was so frightened.") She danced the Blue Bird Pas de Deux in *Sleeping Beauty* with Vladimir Preobrajensky as her partner. The next day Mme Vaganova was heard to say: "That girl Pereyaslavec is really the best dancer in the company." (". . . Hm, I was so proud.") This also was the first time Valia's sister, who lived in Leningrad, and her parents, there for a visit, saw her dance in performance.

She was appreciated even in Leningrad, the audience which was spoiled by the best performers and performances. And in the middle of all the applause and praise, she made inquiries and then a big decision. She cancelled contracts for the following year, and remained to study at Leningrad's Choreographic Technicum. And she stayed in the back row of class and watched and worked.

After three years at the Technicum, she accepted an invitation to be prima ballerina in Lvov, in the Ukraine. She felt now that this was her real start. ("I could give better performances . . . I was so happy.")

Then the Germans came. War cares little about ballet. The Germans sent her to work in factory in Leipzig. ("Pressing corks or something — you didn't know what you were working for . . .") She was on her feet twelve hours a day. ("No more prima ballerina, only a number.") She lived in a work camp. ("Let's not talk about the camps . . . We lived like in Gorky's book *The Lower Depths*.")

Then the delirious days of the liberation. Mme Pereyaslavec left Leipzig for Ingelstadt and a camp for Ukrainian D.P.'s. Still weak ("First I had to learn to walk again, then to dance . . ."), she gradually began to practice, in corridors, with a double-bunk bed for a barre, and then to teach children in the camp. After a year and a half she had formed a small dance group. And then she had another debut. She danced for American soldiers and her fellow displaced persons. She felt that she was giving something in gratitude for her freedom, for her life. UNRRA (United Nations Relief & Rehabilitation Agency) sent the ballerina and her group to various cities to perform on holidays. ("We gave eighty-four performances in all, all free.") Her ballet school in the camp, where lessons were also free, became quite successful.

All in all she saved eleven dollars for the trip to America — for herself, her nephew and his mother!

The D.P. camps were infamous for their rumors, like any other place where there is lack of official information. At one time it was said, "Only men can go to America." Another day the rumor was "The ship to America will take a sharp turn and go back to Russia." And always there was persistent gossip that America didn't want intellectuals or artists, only workers. This made the dancer afraid.

"So I said, at the American Consulate in Munich, where D.P.'s began the trip to America, 'I'm a dressmaker'."

The man looked at the paper. "Mme Pereyaslavec, what did you do in 1926?"

"I was prima ballerina in Kharkov."

"And in 1929?"

"Also prima ballerina."

"And in 1936?"

"Prima ballerina."

"So why do you tell me you are a dressmaker?"

"He was a nice man. I told him the truth, and that I wanted to go to America very much."

He said, "Do you think you can teach American children how to dance?"

"Oh, yes."

"Okay, good luck to you."

"And, oh, I was so sick on the boat— eleven days. People had told me that you cannot bring money to America. So I sewed my eleven dollars in my belt, as I learned to do during the war. That last night on ship everybody was standing on the deck waiting to see the Statue of Liberty. Then it appeared. We sang a Ukrainian hymn, the American 'Yankee Doodle,' everything, and prayed. Many people were crying. Me too . . .

"The customs officers are very serious people. Oh Mama, we bring so much junk—things precious to us back in Germany, where we were so poor. Now I laugh, but then I was afraid that he wouldn't like something and would send me back. He opened my valise. He lifted

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everything. I tried to explain.

"That winter coat I made from a German army blanket . . . That is my coffee pot . . . My umbrella . . . Those are two left shoes, please, because I have very small feet, and in camp there were only two left shoes that size, but a shoemaker will turn it around.

"The officer only said, 'Now I've seen everything' . . ."

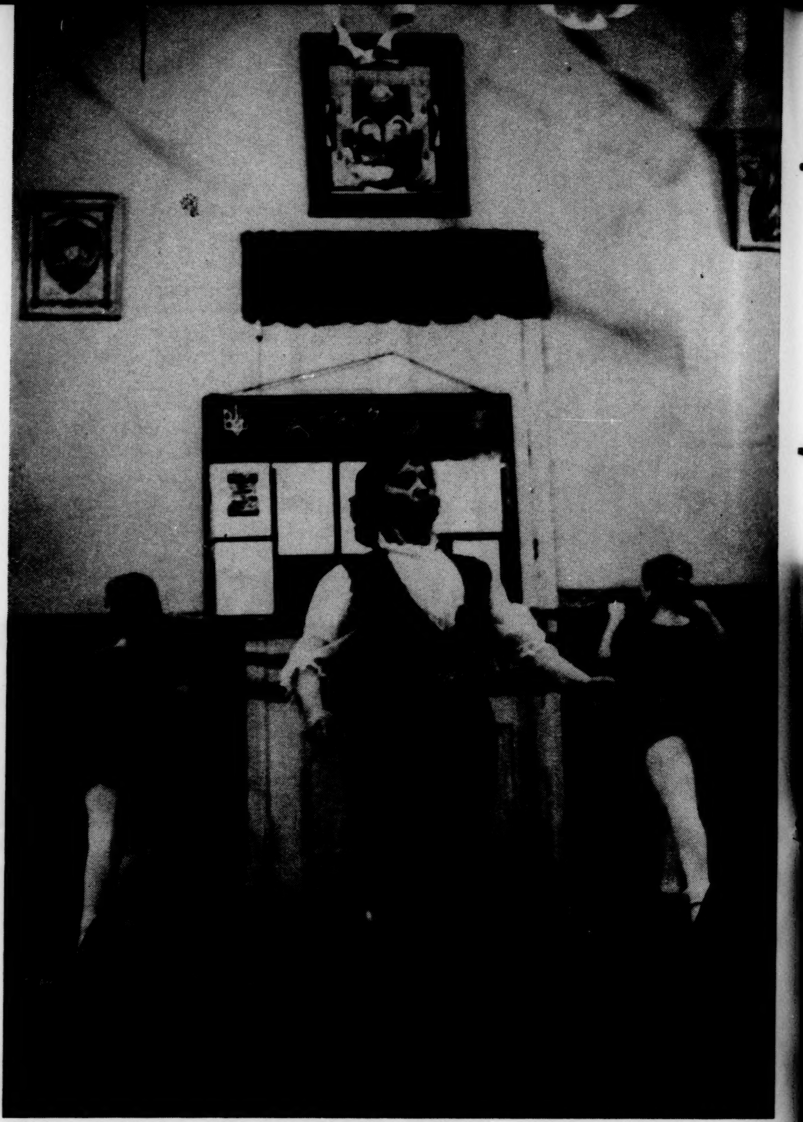
"We were in America. I remember—Monday, June 13, 1949. Bad luck in the Ukraine, Monday the 13th. Lucky day for me."

The Ukrainian Relief Committee greeted the group at Philadelphia. Valia Pereyaslavec started to look for a job the very next day, in ballet schools. ("They all say 'no,' and one person told me about a peach factory.") She started a job cleaning peaches at a food factory. Later she offered her talent as a ballet teacher to various other schools—evenings, without salary. ("They all said 'no', and someone told me about a cigar factory.") She started to work there, packing cigars. ("Like Carmen, you know . . .") Soon she found that with the rhythm and coordination of a dancer she could make twice as many packages as the others.

After four months she received a letter from an old friend, the pianist who had accompanied her in Ingelstadt and on the UNRRA tours. He suggested she come to New York. Madame auditioned for Tatyana Semyonova in Studio 819, in Carnegie Hall. After she taught three steps, Mme Semyonova apologized that she had asked her to try out: "Thank you, can you start here next week?" "I said, 'Semyonova, I speak not English'." But she spoke dance . . .

Quickly the word spread around, and some of the world's foremost dancers, from leading companies in the U.S. and abroad, began coming to Pereyaslavec's classes. Next year, 1951, Lucia Chase invited her to join the faculty of the Ballet Theatre School, where she has taught ever since. In addition to her daily morning professional class there, she conducts an intermediate class four afternoons a week. These students, mostly in their teens, are a special pride to their teacher, who has had most of them for three years. The professionals too often flit from teacher to teacher. The intermediate class shows the concentration and the élan of their teacher's training.

"I also teach at many conventions. The first brought a great moment to my life. There was a banquet at the Hotel Statler in New York. I was on the dais. There



"Twice a week she teaches her 'Ukrainian children' in a kind of Ukrainian island in downtown Manhattan."

"'There is no secret method, only work, work, work. And passion . . .' "

was a big American flag. People sang the 'Star Spangled Banner.' I sang too. I thought back to when I was nothing a few years ago in Germany, and here I was in a high position. My heart swelled up. I was so happy I cried."

What is the secret magic, the secret method of Mme Pereyaslavec?

"There is no secret method . . . only work, work, work. And passion . . . inner passion. *Rynoslevost* we call it in Ukrainian. I don't know the word in English. The difference is that even in class you give expression, feeling to your movements. And you must have strength, too. You must be able to go from an hour-and-a-half class into a difficult rehearsal. In the beginning everybody here told me: 'Mme Pereyaslavec, you will go nowhere with your hard discipline. American people do not like discipline.'

"That is not true. American people like discipline, but they must believe in who is guiding them. They must believe that person can really teach them something.

"You also have to be a diplomat. Or psychologist. Some students you can tell terrible things, and they get more ambitious. Others lose interest when you are severe. I always place in the first row of class those who are the best that day. No intrigues in class this way, no *lieblings* in the studio. If you work good, you hear nice things; if you work bad, you hear terrible things."

Everybody in her class seems to agree on one thing: "If you really want to work, she is wonderful to work with." A young Mexican dancer commented: "Her harsh commands, the way she builds up a class with strong combinations—you feel a definite security, you know you have put your career into good hands. She is demanding not only with us, but with herself, too. I'll never forget when, after an accident, she was operated on and couldn't move her left arm. She never missed a class. She came into the studio, with much pain put her lame left arm on the piano, and with the right she taught us ballet. We tried very hard to please her . . ."

Because she is a terrific disciplinarian does not mean that she never has any relaxed, sunny moments with her students. ("I'm no witch, you know . . .") Many times students discuss their problems with her, or ask for advice. For example, about studying jazz or modern dance: "No, not until you have perfected your ballet technique. Then you will be capable of doing any kind of dance—your body will be trained." *(Cont'd on P. 54)*

"She is there long before anybody else arrives . . .

LAND OF THE LILAC FAIRY

England's Royal Ballet Reviewed

BY DORIS HERING

Metropolitan Opera House
Sept. 11—Oct. 9, 1960

There is a moment in the Royal Ballet production of *The Sleeping Beauty* that has always seemed particularly affecting. And yet it is probably the least pretentious spot in this panoplied production.

The Wicked Fairy Carabosse has cast her spell, and now she stands furiously mocking the king and queen. But in the midst of this gloom, the Lilac Fairy steps forward. With her feet modestly straight together and her arms slightly lifted to the side, she bows. It is a greeting so beguiling and so much the essence of breeding that one feels immediately secure. Surely the princess will be in good hands. Surely the ballet will unfold to a satisfactory ending.

And as it does, one continues to meet evidences of breeding—of emotions resolved into gestures ordained. For example, at the beginning of the prologue, the maids of honor cluster about the major domo and in unison entreat him to allow them to view the princess in her cradle. There is eagerness but no insistence in the way they place their hands together and then curve their palms upward toward the cradle.

And later, in one of the most astutely arranged and musically sustained entrances in all of ballet, the princess runs impulsively onto the stage—but not so impulsively that she cannot stop to kiss her mother on both cheeks, be kissed on the brow by her father, and thoughtfully acknowledge the introductions to the suitors.

Yes, *The Sleeping Beauty* is an evening-long paean to good breeding—to politeness and graciousness. One almost feels that the Wicked Fairy is banished because she is impolite and the Lilac Fairy triumphs because she is polite.

It is a charming concept, one intrinsically related to the courtly origins of ballet. But despite its charm, it spells the weakness as well as the delight of British ballet today. For unlike British drama, which occasionally has its soil loosened around the roots by Angry Young Men, the ballet has settled into what might be called a "Lilac Fairy point of view."

In the matter of dance training, this attitude has a certain value. It would be difficult to find a corps de ballet more carefully burnished than that of the Royal Ballet. In *Les Sylphides* the circles of sylphs, arms poised forward, heads lightly tilted, were perfectly harmonious, perfectly attuned to each other. In the final act of *Swan Lake*, the *balancés* had just the right measure of muted tension. In these, as in every other traditional work, the stage picture was always clear, always smooth around the edges.

The distaff side of the Royal Ballet is trained with an intelligent adaptation of the Russo-Italian technique of the Diaghilev era. Their legs are well articulated, their feet exquisite, their arms airy. Here and there among the soloists, notably Anya Linden, Svetlana Beriosova, and Vyvyan Lorrayne, a touch of Bolshoi has appeared, notably in the arch of the upper spine and the acute-angle arabesque. But this has not sifted down to the majority of the dancers, who wear a style admirably suited to their proportions.

The training of the males, however, lacks definition. Their feet are too soft, and with the exception of David Blair, Brian Shaw, Alexander Grant, and Ronald Hynd, they do not have confident elevation.

An insufficient differentiation is being made in the basic attack of the male and female styles. The men are trained too much like the women—in contrast with the New York City Ballet, which trains its women like men; and with the Royal Danish Ballet, which distinguishes clearly between the two styles.

For its American tour, the company included four works never before seen in this country. They were Frederick Ashton's *Ondine* and *La Fille Mal Gardée;* Kenneth MacMillan's *Le Baiser de la Fée;* and John Cranko's *Antigone*. Representing the standard repertoire were *The Sleeping Beauty, Swan Lake, Giselle, Les Sylphides,* and *Les Patineurs*. All but *Les Patineurs* were included at the Met.

The reasonableness motivating the Royal Ballet's performing style extends to its choreographic attitude. The current repertoire is predominantly literary—not literary in the poetic sense, where free-flowing imagery transcends progression of events, but literary in the prose sense.

Of the new ballets, the one that came closest to making a poetic statement was Kenneth MacMillan's *Le Baiser de la Fée,* based upon Stravinsky's stunning musical tribute to Tchaikovsky.

If one were to trace the structure of *Le Baiser,* there would appear a long, steady line varying in intensity and occasionally cross-hatched, but never broken. For the ballet seemed like an extended pas de deux, sometimes for the young man and his fiancée, sometimes for the young man and the fairy (who marks him as a baby and wins him as an adult). The dance for the corps—townsfolk, the fiancée's companions, attendants upon the fairy—all enriched the atmosphere and never interrupted the fundamental action. And the whole had a swiftness of pacing not found in any other Royal Ballet offering.

The dancing for the fiancée had delicate touches which helped to raise the girl above the level of ingenue. In her initial pas de deux with the young man, she broke away at one point and artlessly swung her leg back and forth. And in the betrothal pas de deux there was a joyous moment as she progressed diagonally across the stage, head and shoulders thrown back, arms undulating as though she were momentarily winged.

Lynn Seymour, not yet a regular member of the company, but surely destined to become one, danced with cherubic abandon. She is a darling performer—soft, responsive, and aware.

As the young man, Donald MacLeary had his most congenial role. For there is a lyric dimension in Mr. MacLeary's dancing, although his manner is, at this early point in his development, too studied for our taste.

The role of the fairy is a stunning one. Running through it as a sort of leit-motif was a deftly varied use of the arabesque. One scene, as she led the young man across the stage, was a repeated progression of arabesques interspersed with spiraling lifts over her partner's back and shoulder.

As the fairy, Svetlana Beriosova performed with icy dispassion. In the same role, Anya Linden performed with an icy passion which made the boy's attachment more logical.

The only jarring note in this chaste and tender allegory was the decor by Kenneth Rowell. It dwarfed the dance with its dribble patterns, hot colors, and wandering illumination.

At first viewing, Frederick Ashton's *Ondine* seemed merely overwhelming. It gave one the sensation of sitting in the tower of Big Ben while the bells were tolling. But after the bolder effects—the shipwreck complete with huge cracking masts and surging background sea; the forest scene with its inhabitants perched on vaulting, mist-shrouded crags—assumed their rightful proportion, the aptness of the choreography shone through.

Whenever one recalls a great dancer, certain physical or emotional traits become salient. Sometimes it is an impressive technique or an unusual line, a warm personality or a dramatic presence. With Margot Fonteyn, the first thing we envision is the expression in her great dark eyes—an expression at once winsome, bright, yet curiously vulnerable. The character of Ondine, the sea sprite, as Ashton has designed it for Miss Fonteyn, seems to be the outward embodiment of that expression.

Her passages seemed almost a song unto themselves . . . a song climaxed by one of those quiet moments that the Royal Ballet dancers achieve so sensitively. It occurred in the forest scene. Miss Fonteyn knelt briefly downstage. Her lover, Palemon, bent over her. She turned her head, eyes oblique, and her body lightly met his embrace.

The structure of this scene as a whole had an almost deliberate old-fashionedness. The girls in their sparkling forest dresses were used like Blake angels in cascading triangles and anemone-like circles about Ondine. But dominating the entire proceeding was Alexander Grant as the god Tirrenio. What a passionate performer he is. How stunning were his wild excursions up and down a hidden staircase, his furious leaps and gargouillades across the stage.

Although the ballet concluded with a series of deliberately conventional divertissements at the wedding celebration for Palemon and his mortal bride, Berta, this seemed again to be merely a contrast for Ondine's solo, arching and undulating on an upstage sea, more lovely than any naiad in lithograph or painting — more lovely and infinitely to be cherished.

Both Ondine and Tirrenio were fully dimensioned and sympathetic characters. It was clear that Ashton was on the side of the sprites. For Palemon and Berta (Michael Somes and Julia Farron) the two mortals, had less defined characterizations with which to work.

Hans Werner Henze's score, like the choreography, became more and more persuasive in its alternating of crashing effects and fragile passages for solo instruments like harp and oboe. Lila de Nobili's Venetian-hued sets and costumes were a thrilling combination of fantasy and architectural solidity. The designers of *Swan Lake* and *The Sleeping Beauty* could learn much from the dramatic effects she achieved with a severely disciplined palette.

In the works of Martha Graham, American audiences have long had a stimulating diet of Greek tragedy. They know the power that dance can assume in this kind of subject matter—how it can telescope or transcend time — how it can achieve a ritual dimension. And so, despite its furious surface activity, John Cranko's one-act *Antigone* seemed static.

Visually, choreographically, and aurally, *Antigone* was pure bombast . . . a frantic résumé of the events between the death of Oedipus and the death of his daughter, Antigone. The score by Mikis Theodorakis was blatant to the point of irritation. And designer Rufino Tamayo made unaccountably tasteless use of colors—pink, mauve, yellow, royal blue—that he ordinarily combines so excitingly in his paintings.

It is evident that Mr. Cranko had carefully studied Svetlana Beriosova's most appealing traits. And so her reedy slenderness, the distant expression on her face, and her musical sensitivity were blended into the role of Antigone.

Julia Farron as Jocasta and Michael Somes as Creon were given roles which, while melodramatic, offered them the opportunity to reveal a heightened potential as dance-actors. As the warring brothers, David Blair and Gary Burne were suitably fiery. And as the dying Oedipus, Leslie Edwards brought taste to a pictorially designed part.

It was a relief to have *Les Sylphides* follow the *sturm und drang of Antigone* . . . especially the kind of *Sylphides* offered by the Royal Ballet. For they treat it as a series of tranquil pictures, rather than dance-happenings.

The opening image was especially lovely with the dancers laved in deep blue light and with the original Benois decor rising in slim verticals behind them. The Benois design has a dreamlike quality that the castles-in-the-air backdrops for other Royal Ballet productions do not achieve.

With the exception of Annette Page and Ronald Hynd, we found the solo performing in *Les Sylphides* somewhat lacking in flavor. Principal concentration had obviously gone to styling the corps.

Many contemporary artists resort to

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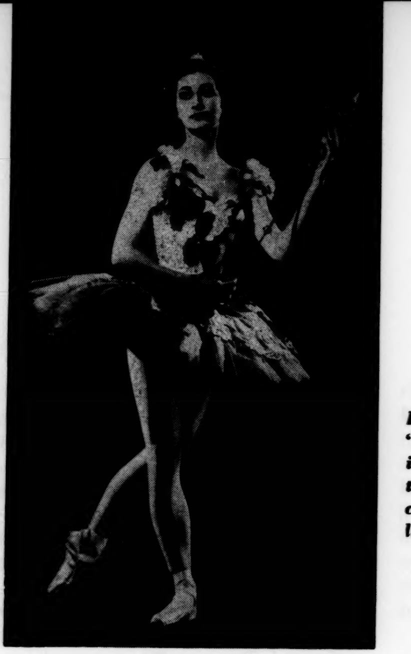


Deanne Bergsma, the Lilac Fairy in "Sleeping Beauty" for opening and closing nights of Met season. This role, more than any other, typifies the Royal Ballet's current emphasis on "good breeding, politeness, graciousness."

jagged shapes and forms that reflect an indoor world. (In painting, Bernard Buffet is one of these.) But Frederick Ashton's choreography is permeated with the shapes and rhythms of out-of-doors.

In his adorable *La Fille Mal Gardée* there was the surprise of sunbeams and the jogging lightness of feet upon the grass or cobblestones. And with Osbert Lancaster's green-washed decor and Ferdinand Hérold's giddy (though conventional) score, arranged and adapted by John Lanchbery, there was no mistaking the fact that it was a very special out-of-doors —a French countryside—that Mr. Ashton had in mind.

It's a silly old story, this tale of Lise, the country girl, in love with Colas, the country boy — and how they outwit her mother, who wishes to marry her off to the wealthy dolt, Alain. It's a silly story, but with enough basic truth to make it comfortably appealing . . . and to have made it endure in various stagings since the original in 1789.

Mr. Ashton has invested it with a wealth of homely detail . . . chickens executing their morning drill under the sergeant-like rooster . . . Lise and her mother riding off in a bumbling cart . . . Colas hopping about a pair of wine bottles. But principally, the ballet offers some of the most finespun lyric dancing that Ashton has ever devised.

Fascinating in the various passages for the lovers was the way that each succeeding dance reflected the deepening of their relationship. At first they played like children, entwining each other in a ribbon, taking turns at imitating a horse, working out a cat's cradle. Later, in the harvest scene, the play was equally lighthearted but more purposeful in a wonderfully witty pas de trois for Lise and her unwelcome suitor, with her lover slipping in and out of the patterns, collecting kisses, climaxing lifts.

The sweet seriousness implied in this dance, but not openly expressed, came fully to the surface in their major pas de deux. Here the lines were released and strong — bold développé turns for the boy; wide, free swings for the girl, and a triumphant ending with her perched on his uplifted hand.

But stunning as this pas de deux was, the most expressive dancing of all occurred in the second act. At first, Colas appeared, from the waist up, in a high transom. Lise reached up to him, and he slowly swung her body, pendulum-like, from side to side, then gave her his hands for support as she turned dreamily beneath him. Later there was a brief and infinitely tender duet, with him crooking his arm forward and her turning into its orbit— and finally with him dropping to the floor at her feet.

Nadia Nerina and David Blair, as the two lovers, combined those rarest of qualities—authority and ingenuousness. They held the ballet strongly and brilliantly in their sway. Merle Park and Donald MacLeary were more tentative in the same roles, but we thoroughly enjoyed Miss Park's warmth and the delicate cleanness of her style.

Ashton has always had a flair for popular dance forms (one has only to remember his *Facade* to confirm this). And he incorporated them exuberantly in the solos for Mother Simone and for the pathetic Alain. As the mother, Stanley Holden never over-bustled, never exceeded the bounds of taste. And his clog dance had amusing overtones of gleeful decorum.

Alexander Grant's Alain, with its red umbrella used as a hobby horse and its balance of shrewdness and ineptitude, was a masterpiece of characterization. And it was no mere character portrayal. It was a portrait in dance, with constant inspirations in timing. But then, in everything he does, from one of the Three Ivans in *The Sleeping Beauty* to the glittering Tirrenio in *Ondine*, Mr. Grant combines daring and the timing that one usually associates with high wire artists whose lives are at stake when they perform.

As the pompous Thomas, Leslie Edwards offered one of his flavorful portrayals. He is an imaginative mime with a remarkable range including the hysterical Hilarion in *Giselle* and the crafty Von Rothbart in *Swan Lake*.

Perhaps the least satisfying element in *La Fille Mal Gardée* was the choreography for the corps. Cutting would have helped it. But this is a small reservation about the finest ballet-bouffe since Massine was in his prime.

Ashton also contributed a restudied staging and some new passages for *Giselle*. Notable was his filigree solo for the peasant girl in the Act I pas de deux. And in the performance that we saw, Maryon Lane danced it with a delightful soft-quickness. She was partnered by Brian Shaw, who, despite his spectacular elevation and zestful energy, does not particularly capture our interest. Probably it is because his dancing lacks emotional breadth, and he is not exactly a devoted partner.

(Cont'd on Page 66)

THE CHANGES BEFORE US

An opinion on the problem of teaching America's teachers

BY THALIA MARA

It is not by accident that last month's issue of Dance Magazine sponsored a disturbing and unprecedented exploration of the subject of licensing for dance teachers. In that article, Helen Wicks Reid, Chairman of the National Council of Dance Teacher Organizations, gave an altogether fair picture of the dangers that might befall the profession if it waits to be legislated upon from the outside. And she warned that only by creating its own standards is it possible for it to take control at this crucial time.

Because Dance Magazine does not believe in half measures, because it recognizes that problems that make difficult the establishment of standards stem from erratic and often inadequate training, we feel we must pursue the fox to its lair. At a time when there are more dance students than ever before, we must acknowledge the need for a higher level of teacher training. In order to do this, we must take the measure of the best and worst of what we are doing. We cannot help but compare our system, if it can be called that, with the functioning of others around the world.

To help our readers perceive and assimilate what may be useful to them, we have again ventured into unpopular grounds by asking Thalia Mara, a noted teacher who contributes frequently to Dance Magazine, and who is also the President of the National Academy of Ballet, to speak out about the failures that she feels exist in our methods today, and how she thinks they might be remedied. In the December issue, there will be an exploration of the methods and purposes of England's Royal Academy of Dancing. In the January issue, along with an examination of other organizations, we will initiate a series from the manual for the first year of instruction at the Leningrad School of Ballet.

As the role of the dance adjusts to the changing social scene, we shall continue to search restlessly and relentlessly until the time comes when, out of the fabulous talent and achievement of American dance will also come the recognition and prestige that the noble art of the dance merits.

Lydia Joel

As one surveys the ballet scene in the United States, there is reason for sober reflection on the necessity for a larger understanding of that great art, and of its problems today—specifically, its greatest need—an education program for teachers.

Certainly the general nationwide standard of teaching is somewhat higher now than it was in former years and it continues to edge up. There are ever-increasing numbers of better teachers across the country, and they are doing pioneer work in educating parents and laymen to the pertinent facts of ballet training for children.

Ballet as an entertainment continues to grow in popularity, and what was once considered a specialized bit of highbrow nonsense tolerable only for intellectuals and society matrons has now become a household word and a form of spectacle to which even the nation's hard-headed businessmen have become addicted.

Millions of children are studying ballet for "grace and poise," even though they do not intend to pursue it as a profession.

Because of this very popularity, there are dangers which have become magnified until they cannot be disregarded.

The plain, unvarnished truth is that there are not enough good and really qualified teachers of ballet to meet the current demands. This is no secret to anyone interested in the ballet field. For some years now, various efforts have been made to remedy the situation, and these have succeeded to a certain extent. But if we are to see positive improvement, and if we really desire to set a national standard of excellence, these piecemeal efforts are not enough. A sweeping new and *professional* effort is necessary. Furthermore, if we do not achieve some notable success along these lines within the near future—that is, the next five or ten years—we may be in the position of the farmer who killed the goose that laid the golden egg.

The public's attention and support will turn to new interests. America is notoriously "fadist," even in education, let alone entertainment—and ballet may well decline once again to its former existence in limbo.

To better understand the problem which we face today, it is wise to look back for a few moments at ballet's past.

Ballet, Life of Dedication

When in 1661 King Louis XIV of France founded the Academic Royale de la Danse in order that, for the first time, academic principles might be utilized in teaching the art of dancing and in creating specialized performers, he laid the foundations of ballet as we know it today. Ballet is an art because it has form, technique, rules and traditions. Its training has always been reserved for the select and very small number of gifted children who were chosen on the basis of their physical perfection and for their talents for movement, musicality and expressiveness. Even in our own country, which has never supported a state-endowed academy, this has been true in a measure; ballet schools (as distinct from dancing schools) attracted only a limited number of young people, most of whom were hoping to make stage careers.

Historically, ballet teachers have been masters whose entire lives were devoted to the art—childhood training, years spent in professional dancing, and finally, retirement to teaching and to passing on to the next generation of dancers the secrets, the rules, the dedication, and the sacred rites of ballet.

It is an art which demands consecration. Ballet dancers and teachers have always lived in a world apart; a world where ballet is an all-pervading influence, a reason for living, a magnificent obsession. It has been almost a religion whose devotees have come from the rank of "the called."

The great traditions have been passed on from generation to generation by demonstration, by rigorous training, by mementos, and by word of mouth. Inspiration has always been stimulated by visual contact, that is, by watching skilled artists perform the steps and movements being studied.

(Cont'd on page 58)

HOW TO PREPARE FOR BROADWAY

BY GERRY BUDDHU

Every year, thousands of young hopefuls make the journey to New York . . . to conquer Broadway. Not too long ago, most of them were totally naive and inexperienced. Now, with the development of regional ballet companies and the performing opportunities they offer, an increasing percentage of neophytes reach New York with at least an awareness of the demands of the stage.

But there are additional factors— practical ones, unvarying ones—to make the path of competition a bit easier—to make the N.Y. stage experience more rewarding. Here are some of these assembled by a Dance Magazine staff member who comes from the West Coast and who knows, from personal experience, what it means to look for a job on Broadway. D.H.

New York—mecca of the young and talented, concentrated capital of some of America's finest teachers and schools in every phase of the dance, and headquarters for that awesome monster, the AUDITION!

Before entering the cage for a closer look, let's form a picture of the dancer you should be in order to take that step.

Young, talented and fully confident of your professional potential, with a specific eye turned toward the Broadway theatre. You have had several years of the best and most varied dance training your area has had to offer. You feel you possess that elusive spark that can transcend the footlights. And people who have witnessed your performances share that opinion.

You have only one problem; you live in one of the many thousands of cities and towns throughout the country where professional opportunities for dancers are extremely limited. The first thought always has been and probably always will be New York — with its high court of judgment, the Broadway audition.

Of course, it may be you're not one of the far-flung ones looking toward New York with hopeful eyes, but are a Gotham venerable to whom "the audition" is now merely routine. However, the "venerables" are fast becoming one of the producers' most avid pet peeves, and we suggest they stick with us.

Firstly, though, back to our far-flung dancer. Naturally, the New York theatre can't afford to throw open its doors merely because someone descends upon it claiming the possession of a gift. It demands to be wooed not only with ability, but with preparation. So don't just pack your toothbrush and talent and come. Bring a little equipment.

Most valuable of the *material* equipment is a piece of cardboard no bigger than 2½ by 4 inches: an Equity card—the insignia of the professional. It is not some mystic bit of paper that guarantees a part in a show, but is sufficiently mystic to equalize competition and jar a few closed doors.

Unfortunately, the rules for joining Equity read somewhat like the old "chicken and the egg" story—i.e., all you need for membership in Equity is a part in a professional show, and it can be extremely difficult to get a part unless you're a member of Equity. (At least, that's the situation most prevalent in New York with its great concentration of professional talent.) However, *right where you are*, your chances of joining Equity are fifty percent higher!

Somewhere near your town, or perhaps in it, a stock company is in operation every summer season with one or two musicals usually included in the repertoire. Or, you may have the good fortune to be near a company doing nothing *but* musical comedy, in which instance your Equity chances have just jumped another twenty-five percent.

By scanning every available theatrical and trade publication beginning early spring, you can get a fairly complete picture of upcoming summer stock activity and whom to contact regarding it. Start writing letters or, if you're near enough, making phone calls or personal contacts to determine the possibility of your joining the company.

Most important, investigate their method of operation thoroughly. In order for your goal of Equity membership to be realized, the company must be either fully professional or functioning under an Equity "stock" contract, obliging them to hire a certain percentage of Equity members for each show as determined by the size of the cast and capacity of the house.

Unlike the actor, who can spend as much as two full seasons in stock as an apprentice before gaining Equity membership, a dancer or singer in the chorus of a musical *cannot function as a non-professional*. If you join summer stock, you must be brought in under full Equity "Chorus Contract" at a minimum salary of $80.00 per week.

Obviously, this may make getting the job more difficult if there is a great deal of professional competition. However, outside the New York, New England and Los Angeles areas, local talent is heavily utilized and whatever additional persistence may be required on your part pays off handsomely with immediate Equity membership. The initial fee to join the union is $150.00. Dues are $24.00 per year.

Another and equally important gain from such a season is the exposure to modern jazz. This completely hybrid brand of dance, most readily associated with musical comedy, is rarely taught in the same manner by teachers outside New York. It seems to be a beast peculiar to the area, yet a simple transition is possible for those with a good ballet background.

Without ballet, the journey along Audition Road may be a bumpy one. Though you are rarely, if ever, asked to go on point, the choreography of practically every Broadway musical demands the rigidly disciplined body indigenous to ballet training. In fact, the initial method of elimination at an audition is most always a ballet enchainement. One Broadway call which drew a crowd of three hundred professional dancers was quickly narrowed to one hundred by the choreographer's request for a simple waltz turn! The formula then: good ballet training, a season of stock, a month's worth of modern jazz lessons once settled in New York, and you should be ready for almost any audition requirement.

If lack of time or opportunity denies such stock experience and you make the NYC trek without an Equity card, count on audition success chances being lowered considerably. The first call for any Broadway show is always the "Equity call," attracting an average turnout of 250 professional dancers. By the end of the audition, it has been culled to about twenty-five for the finals. The "open" or non-union call is then held and your very presence is a stigma as conspicuous as if you carried a sign reading "I am inexperienced." Where you might possibly have won a crack at the finals from the Equity call by being a good or excellent dancer, at an open call you have to be spectacular! The eye of scrutiny is twice as severe, because *you* are a risk.

This group is therefore reduced from two or three hundred to a scant twelve. And comes that fateful day of the finals, if there is a choice between spectacular you and a little less spectacular professional, the "experienced" one invariably has the edge.

However, before the total picture reads like the voice of doom, it might be well to add that people join Equity every day simply by employing the age-old practice of talent plus persistence. To lack either quality is a barrier few surmount.

Next under the heading of material equipment is the eternal bugaboo—money. Dispel any immature visions you may harbor of rushing from Grand Central Station and grand jeté-ing up Broadway right into the arms of eagerly awaiting producers. Enthusiasm will never replace intelligent planning, so take the time to separate myth from reality *before* you come, and include money on your list of things to pack.

The major problem of eighty-five percent of the young people flowing into NYC each year is how to make savings or family backing stretch in the proper direction for a sufficient length of time.

Five months is about the minimum to aim for, and longer if you come without an Equity card. That means five months of food, rent, dance classes and bus fare. Not that at the end of that time you are assured an unqualified niche in the professional ranks, but only that you have given yourself and New York a fair chance to get used to each other.

If strategy must then be revamped to include a regular income, the time should have supplied you with a clear idea of how it can be done without upsetting your schedule or diffusing your goal. A good clerical skill to fall back on at this point is an invaluable asset.

A place to live is probably the most consistently gnarled problem on the NYC scene. For some reason, the city provides few facilities for young men other than the usual sprinkling of Y.M.C.A.s, but offers a number of fine residence clubs for girls, many specifically catering to those involved in the arts.

Two with which we are personally familiar are the Rehearsal Club, 47 West 53rd Street, and the Laura Spellman Residence Club at 840 8th Avenue. Both operate in more or less the same manner, charging approximately $23.00 per week for a double room (shared with one other girl) plus breakfast and dinner. Waiting lists are often lengthy, so reservations should be made as far in advance as possible.

With regard to dance classes, unless you have the blessing of a scholarship, plan on at least a $500 expenditure for your studies during the five month initiation period. Couple that with another absolute minimum of $500 for food and rent in a residence club (considerably higher if you try to maintain your own apartment), then add five months of lunches, bus fare, professional photographs and a tube of toothpaste now and again, and the final tabulation will run perilously close to $1,500.

After your arrival and entrenchment in whatever quarters you have *pre-arranged*, include in your tour of the city a stop-off at Equity, which owns its own building at 226 West 47th Street and occupies most of the floors.

If you are a member, the first stop would be the fifth floor to notify the membership department of your change of address, then to the ninth floor Chorus Auditions Dept. to register with Florence Keezel. Once your professional record is on file in her office, you are automatically notified of Equity chorus calls for all Broadway musicals.

The bulletin boards of Equity, veritable clearing houses for all sorts of information, are located on the fifth floor along with the membership department. Aside from a complete rundown of current and pending theatre activity, you'll find notices of apartments for rent, record players for sale, job opportunities and what have you. Member or not, you have free access to this Equity service. Another accurate source of information is the Casting News in *Variety*, a weekly trade paper you will find on the newsstands every Wednesday.

Let's assume then that via bulletin board, *Variety* or direct notification from Equity, you know that auditions are being held for a certain show at a certain place at a certain time.

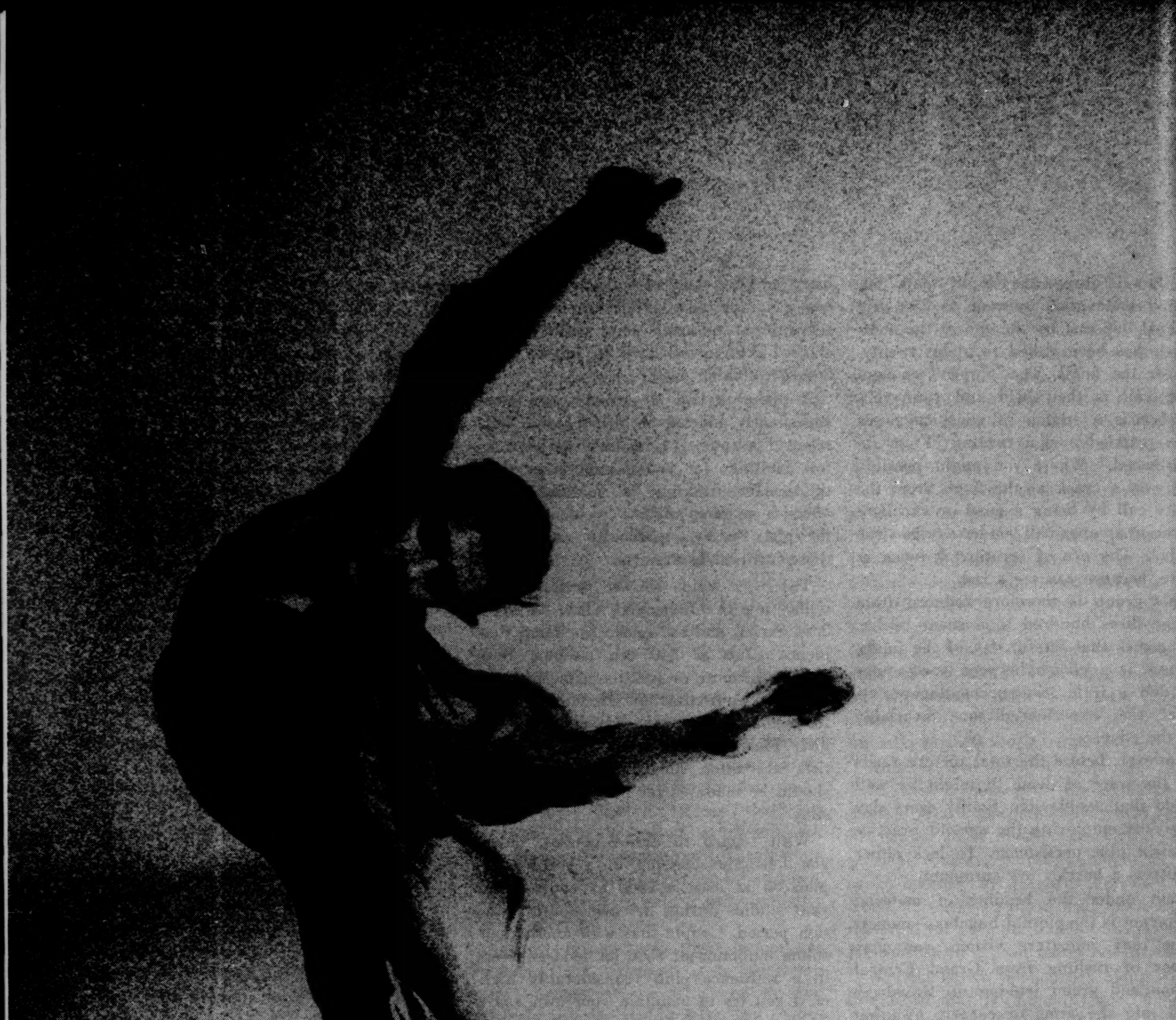
As with any event that entails meeting the public, dress well and for the occasion. In this instance, the occasion is an important appointment. You are about to ask some stranger to pay you money for your talent. But keep in mind that before you are even allowed to display your prowess as a dancer, he is going to meet you as a person.

When a producer is gambling $450,000 in this risky era of quick flops, he, and those he has chosen to form the show, have a right to be choosey, and to demand professionalism. You owe them the courtesy of attending their audition dressed as though you *care*.

Men should wear a suit and tie. Girls should be dressed in heels and uncluttered streetwear, with a neat hairstyle. It may happen that you are directed to change into dance clothes immediately upon your arrival at the theatre. By the same token, the producer and choreographer may first want to look over the group as to physical type. In either event, be prepared to make the best possible first impression.

If we seem to be laboring the point, it is because so many in the dance field are degrading the profession by an apparent lack of interest in what people think of their appearance. The attitude stems from the influence of the "torn tee shirt," naturalistic segment of the theatre which has made it chic to look poverty stricken. Some dancers arrive directly from class,

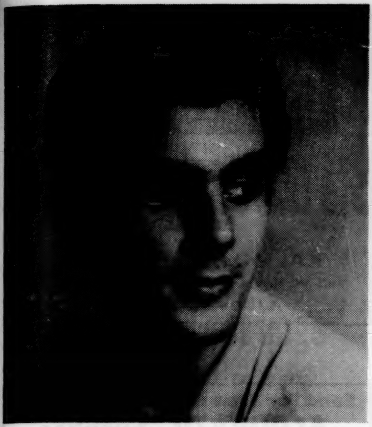
(Continued on page 52)



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

DONALD MACLEARY



Outside it was a lovely spring day in Sutton, a suburb of London; inside the town's huge movie palace, a young man, just past the age of 20, was dancing for the first time opposite Svetlana Beriosova, major ballerina of England's Royal Ballet. Both dancers had performed this particular ballet, the four-act *Swan Lake*, many times before with other partners, but his event was arranged because Miss Beriosova urgently needed a new partner. The performance was a test. The matinee was attended by 2,000 school children. They roared their approval.

As a result, at the start of the following season, in the autumn of 1959, the young man — Donald MacLeary — was elevated from the junior company to the senior company at Covent Garden.

Within the year that followed, a partnership was established that has proven very rewarding. Before he started to work with Beriosova, Donald had already danced the leading male role in *Swan Lake* and *Giselle*. In the next ten months, he learned and admirably performed in *Sylvia, Coppelia, Cinderella, Sleeping Beauty*, and created leading roles in *Baiser de la Fée* and *Antigone*—all with Miss Beriosova. It was a year of tremendous activity and excitement for young MacLeary. Too quick, perhaps, to fully absorb all the nuances of each role, and certainly too quick to achieve complete ease in the full-length classics, which place more emphasis on mime than on dance. Only time and a multitude of performances are needed.

This September, soon after the co.'s Metropolitan Opera House season began, Donald MacLeary made his New York debut in *Swan Lake*, where his partnering was excellent but his dance opportunities limited. Then came the American premiere of MacMillan's version of *Baiser de la Fée*, and here Donald showed without any doubt that he had "arrived."

Donald was born in Glasgow, Scotland, and when he was 8 years old, the family (which includes two brothers) moved to Inverness, where the MacLeary clan has lived for decades. His father was a semi-professional pianist who at one time accompanied Anna Pavlova.

An event in Donald's life was a yearly Christmas present, the *Daily Mail Annual*, a compilation of the year's outstanding news features. In the issue he received when 13 years of age, Donald found a spread on the Sadler's Wells School that captured his fancy. He always had danced around the house to music on the radio; now he persuaded his mother to write to the school and seek an audition for him.

At Easter time, Donald traveled to London, and in a class where he was the only one who had absolutely no previous ballet training, he was subjected to the scrutiny of Mr. Arnold Haskell, director of the school. He was immediately enrolled for the summer term. And for the next three years, he worked very hard with Harjis Plucis, a leading teacher and répétiteur of the co. (who now has his own school in Zurich), to learn all he could. His very first partner in class was Veronika Mlakar. When he was only 16 years of age, he joined the Sadler's Wells Theatre Ballet.

And just three weeks after he joined the co., he received his first solo role, a quick replacement for the then dancing (now just choreographing) Kenneth MacMillan, as the Moon in Rodrigues' ballet *Blood Wedding*. Soon thereafter he was dancing leads in *Les Sylphides* and in MacMillan's *Danses Concertantes*.

The following year, he created the lead in Rodrigues' *Saudades* (Nostalgia), and although the ballet itself did not win favor, Donald was beginning to gain attention. He soon was dancing more roles in the repertoire, including leads in *Blood Wedding, Swan Lake* (Act 2), *Fete Etrange*.

While the senior co. was touring the U.S., the junior co. danced at Covent Garden for the 1957 Christmas holiday season. Donald created roles in three new ballets, Cranko's *The Angels*, Peter Wright's *Blue Rose*, and MacMillan's *The Burrough*, and during a provincial tour, he danced his first Albrecht to Anne Heaton's Giselle.

During a long eight-month tour of Australia and New Zealand, he danced in his first full-length *Swan Lake*. Reports of his success as the Prince and that of Lynn Seymour as the Swan Queen reached London, and when the co. returned, a special performance was given at Covent Garden to show the home audience these talented young dancers who were making rapid progress. Then came another tour of the provinces, and during the final week, in Sutton, Donald had his big opportunity—an appearance with Beriosova.

Donald has jet black hair and dark eyes. As a youth, his hobbies were horseback riding and hunting; he even participated in jumping contests at horse shows. But that was before ballet entered his life.

Another highlight of Donald's NYC season was his first performance as Colas in *La Fille Mal Gardée*, where his boyish charm is ideally suited to the male lead role. He is anxiously looking forward to his first cross-country U.S. tour. When the co. reaches San Francisco, he will dance his first *Ondine* (with Beriosova).

On London TV, he has danced in *Les Patineurs*, the *Black Swan* and *Don Quixote* pas de deux. When he returns to London, he is set for an appearance on "Sunday Night at the Paladium."

He would like very much to dance in Ashton's *Symphonic Variations*, and in *La Sylphide*, where the kilts costume must have a special appeal to a Scotsman recently turned premier danseur.

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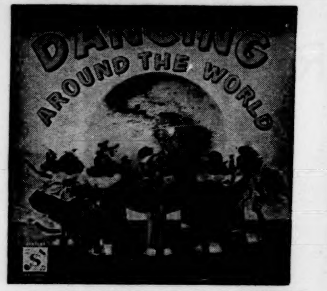

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BERLIN FESTIVAL

(Continued from page 21)

generally well-known numbers it differed widely from our standard versions, but it carried stirring conviction. Though the production looked rather cramped and again old-fashionedly dressed, the standard of the dancing left nothing to be desired. The corps de ballet danced with incredible precision, discipline and awareness of style. All solo roles received first-class performances: Odette was performed by the perfectly controlled Skorik; Odile by the dynamic and flamboyant Helga Heinrich; the Prince by—with all his dreaminess—the absolutely precise April; the pas de trois by Yvette Kolb, Eva Bajoratis and Paul Bierck as a sort of demonstration of the essence of the pure classic style; Rotbart by the dominant Walter Kleiber; and in the somewhat shortened third-act divertissement one discovered in the Mazurka a boy of budding stardom — Martin Hauser. The ovations had no end. The success was such that the Berlin papers dared to raise the question of whether something was wrong with its own Municipal Opera Ballet, which, in recent years, has gone from one flop to another, including its most recent premiere (repeated twice during the Festival), in which Yvette Chauviré danced a wonderful Juliet in Tatyana Gsovsky's *Romeo and Juliet* divertissement.

Final event was the first Berlin appearance of Merce Cunningham and Carolyn Brown in three performances at the Hebbel Theatre. They came with John Cage and David Tudor, and when the latter performed their solo piano pieces, the Berlin public did not hesitate to let them know what it thought of their way of preparing music. However, it kept completely still when the two dancers were on stage, and followed with fascination, if not always with understanding, their strange, disconnected movement patterns. In *Suite for Two, Untitled Solo, Hands Birds, Lavish Escapade, Waka, Changeling, Night Wandering* and *Music Walk with Dancers*, people discovered a crystalline world of unknown dance structures, a world of an objectivity and purity that compels one to rethink the basic esthetic questions of dance in the contemporary world. There was admiration for Cunningham's work, and for the serene, almost classic sovereignty of Carolyn Brown's dancing. It was an unforgettably stimulating experience. *END*

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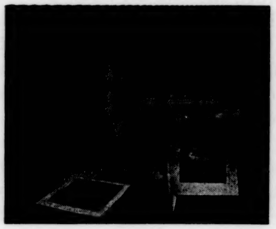

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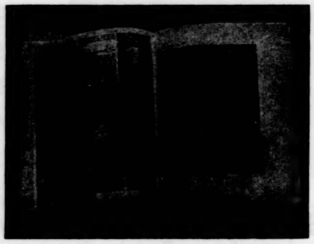

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DANCE Magazine 231 W. 58 St. New York 19

Preparing for Broadway

(Contnued form Page 47)

perspired and disheveled. Their equipment consists of the clothes they stand in, which is usually dance pants, a dirty shirt and sneakers. But, there is a ray of hope. Producers are beginning to shout in a single voice that they are tired of their auditions looking like a bread line during the Depression, and a similar cry is going up from choreographers. If the voice becomes loud enough, it could usher in the welcome return of taste in the apparel of the dance profession.

At the stagedoor on the day of the Equity call, there will be a union representative to check your membership card before you are admitted. If you are an old hand at Broadway auditions, all you need is the name of the choreographer to know what dancewear to bring. Either he's a dance-pants-and-sneaker fellow or a strict tights-and-leotard type. But, if this is your first time out, the bulletin boards and casting columns will not have given you that information — so go with everything. Arrive in streetwear. Take tights, leotard, dance shoes, dance pants, sneakers—and your *music!*

That last may come as a shocker to those of you who haven't the benefit of a season of musical stock. But on Broadway today, your ability to deliver a song with conviction can mean the difference between a job and no job.

Since the arrival of *Oklahoma* some fifteen years ago, it is no longer a case of the hero clapping his hands to bring on the dancing girls. Every song and dance is now an integral part of the plot, with full participation by the entire cast.

It is a trend not to be fought, but to be joined, because every additional talent now being required can do nothing worse than enhance your capacity as a dancer and give it broader scope, emotional meaning and dimension. Actually, it can be of immense value if your studies in NYC include at least one class in voice and one in acting.

Naturally it is best to have a prepared song for which you carry the music. Otherwise, have some well-known tune in your repertoire that any musical accompanist will be sure to know. Avoid the soft ballad or dainty ditty and make it a solid number you can "belt out." Producers and conductors are deservedly impatient with those who shyly turn in their toes, drop their eyes and plead unpreparedness. SING — even if it has to be "The Star Spangled Banner." They are not expecting a Wagnerian aria by a fully trained voice, just as they don't expect classical ballet training of the singers.

Now that we have you inside the theatre dressed beautifully, with your duffle bag full of dance togs and music under your arm, you may as well know there is every possibility you will be ushered right back out before ever exhibiting so much as a time step. One of the most annoying facets of any audition is the elimination process by type. If the show is "Manolete's Last Bullfight," calling for exotic Spanish types, and you're a fair-skinned blonde with a poodle cut, you can see a problem might possibly exist. Unfortunately, producers haven't the time to overhaul you into a Flamenco beauty, so it's best to leave quietly. But, for every show where you're not the type, there are two where you are.

We will assume, in this instance, you have weathered the "line up" and are ready to audition. Don't expect the assemblage to watch that magnificent solo you've been perfecting for the past five years. There is simply not time to give every individual his moment in the sun. The choreographer will give the entire group a succession of steps or a routine which usually eliminates a good half. He will then work you in groups of ten, then five, then singly.

If you are to return for the finals, spend every available moment practicing the style of the choreographer, if you find it unfamiliar, and polish that song within an inch of its life.

If triumph is the ultimate outcome, it is usually because you deserve it. But don't feel the accomplishment itself is the end. It's only the beginning of your responsibility to the dance profession, which is where the "Gotham venerable" comes in. Dance classes are, of course, important to maintain, but not to the point where you arrive at the theatre incapable of giving the spirited performance the audience has paid to see and you are being paid to give.

Don't "use" your job as merely a place to hang your hat in the evening. Even if you're in the back row of the chorus and seemingly trapped behind scenery for half the show, bear in mind there is a reason for your presence. Don't exhaust yourself on the outside and feel no one will suffer from your unanimated performance. The dance suffers, the show suffers and, most of all, you suffer. The stars and feature dancers of Broadway today didn't achieve their stature by plodding through their initial chorus roles. Or, to steal and twist an old axiom from the acting trade, "There is no such thing as a small part, only small dancers."

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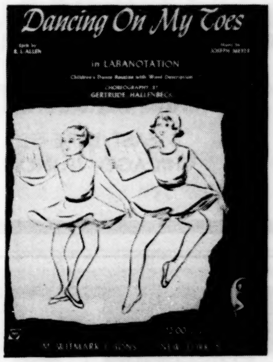

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BOGEN OR CALIFONE RECORD PLAYERS

PEREYASLAVEC

(Continued from page 40)

Some others are interested in her past experiences in the old country: "Oh, that was not so comfortable as here. We didn't have cars, and many times we didn't have money for carfare either. So we walked. *People should walk!* Walking makes your muscles stronger, like exercise. We walked in winter, in summer. A comfortable life is no good for a ballet dancer. That makes you absolutely lazy. The only place most of you really work here is in class. But you should work even when I'm not shouting at you.

"We used to go to an empty studio after class and work on combinations the teacher had given us. Most of you don't like that. You *must* work with self. The teacher makes you do sixteen fouettés in class. When the choreographer asks you to do thirty-two on stage, you fall on face. You must work with yourself until you can do forty-five fouettés. Then you can do thirty-two on stage."

"In Moscow, boys and girls are taught in separate classes. I think it is good. Here a boy comes into class, exercises with girls. After a while he is more feminine than the girls. Therefore many American boys, although they have beautiful, strong bodies, have no masculine movements. Very bad."

Sometimes parents telephone:

"My Jane is 5 . . . She seems to be very talented . . . Do you think she could start studying with you? . . ."

"No, please not before the age of 9. The little girl's bones are still soft, and young children cannot concentrate, only copy. That makes it boring for her. Please call four years later."

"You have to be very careful with children. Like in a laboratory, always watching the material in progress. Not too much heat, not too much pressure. I do not like it when parents come to class too often. They are always looking to see whose extension is highest. That is false ambition. They make the children very nervous. Left alone, children like learning, and work at their own speed. Children have very good hearts . . ."

Each Wednesday and Saturday, when she is finished teaching at the Ballet Theatre School on 57th Street, Mme Pereyaslavec goes downtown to teach "my Ukrainian children," as she calls them. The studio is a kind of Ukrainian island in downtown Manhattan. Ikons on the wall, long curtains on the window, and Ukrainian slogans written all over in Cyrillic letters. Mme Pereyaslavec is there long before anybody arrives, and she herself, with the dignity of a distinguished performer, sweeps up the floor with the broom. ("My new partner, the broom.") Soon the little Mikolas and Natalkas arrive, the pianist comes in with a kiss, and the vigorous tones of teacher's voice fills the studio.

"The difference between the Ukrainian and American students? Americans have good bodies, but are less passionate." However, the Ukrainian dancers raised in the U.S. suffer the same lack. "It must be the comfortable life." Ukrainian or American, her students respond. They find out quickly what she means when she says, "Work you work, relax you relax."

Besides teaching, Pereyaslavec has staged a number of dances for Nora Kovach and Istvan Rabovsky, including the pas de deux from *Coppelia* and *Bayaderka*. For Alicia Alonso and John Kriza, in 1952, she staged the *Don Quixote Pas de Deux*.

Every day is a busy day for Mme Pereyaslavec. So it feels good when, in the evenings, there is a friendly bark as she opens the door to her home. It is Dodzhinska. And a sudden jump, for the dog knows that his mistress brings her something from the city.

The house Mme Pereyaslavec and Dodzhinska occupy is a beautiful new duplex home in Queens, Long Island, which she, along with her nephew and his mother, recently bought. They rent out one floor, and she has designed the interior of the second with great skill and taste.

"I don't drink or play cards, and very rarely go to movies—every penny goes to the bank to pay for this house. I think this country is wonderful. You know, only eleven years ago I was nothing. A refugee. We arrived in Philadelphia. It was raining and very dark on the platform. Pouring rain. People had flashlights. Suddenly somebody asked me, "How do you like America?" What could I say?"

"Now I have a beautiful, comfortable home, a very good job, good friends, my students, my Ukrainian children — stop that Dodzhinska!— money in the bank— not too much. And you can have everything here. There are very expensive mink coats, and not such expensive mink coats. So I buy a cheap mink coat, but nice, and I can put it on my shoulder. And furniture. Not baroque or real antique, but very strong, and makes a good home . . .

"If that same somebody from Philadelphia asks me today, even in the dark and in the rain, I would tell him: I like America, very, very much." *END*

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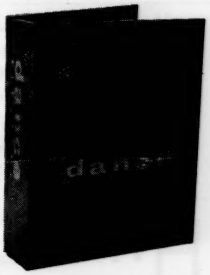

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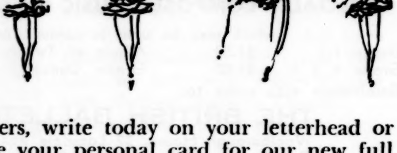

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IN THE MAILBOX *(Cont'd from Page 15)*

and unattractive smelling?

And are we teachers—male and female—apostles of beauty, grace, strength and joy? What do we look like in our grim-looking outfits and wild hair?

As for accompaniment, if we have a pianist, we rarely have a well-tuned piano. If we have a record player, the scratchy needle and worn-out record is hardly a source of music in the true sense.

We're ready for a new season. With a bow to our European colleagues, we might become more conscious of our selves and our surroundings. A few coats of paint, a few pails of wash water will help the studios immensely. As for us personally, we have the responsibility of representing our profession as educators and artists. We are not beatniks. The colleges are now waging a war against improper clothing on campus. We could join them in a campaign for beauty and order in our own sphere of activity.

Elizabeth Polk
Long Island City, N. Y.

Pratically Speaking

(Cont'd from Page 19)

circuit TV as well as live industrials.

In 1958 and 1959 he used ten and twelve dancers respectively for a live Pontiac industrial which played major cities, including NYC, Detroit, Los Angeles, San Francisco, Dallas and Chicago. (At the same time, he staged another revue at Green Mansions, restaged an opening number for NYC's Latin Quarter, and taught at the Texas Assn. teacher convention in Dallas in 1958.)

In general, Mr. Wagner advises, most of the projects he is involved with "demand that dancers be union people," although he has no objection to hearing from non-union dancers. Himself a latecomer to ballet (he started with tap and acting in his West Virginia hometown and acquired most of his ballet after Army discharge from Mme Anderson in NYC), Mr. Wagner requires from applicants "a good solid dance background with a little of everything, plus strong technique in one field, a sense of style and pantomime—that is, an ability to characterize dance with overtones of acting." While he has use for "dancer-type dancers" in certain shows, he stresses that it is becoming "more and more important" for commercial outlets that dancers also be able to sing and speak lines.

REVIEWS *(Cont'd from page 25)*

were in for that deadliest of combinations — intermediate dancing and neophyte choreography. But although the dancing *was* intermediate and the choreography *was* neophyte, the evening was not deadly. For the dancers (Roger Atkinson, Joanne Gasser, Delphine Geddis, Evadna Lin Schimick, and Carol Wheeler) had an intensity of purpose and a group affection that proved persuasive.

All of the choreography, with the exception of the Nutcracker Pas de Deux danced by Carol Wheeler and Mr. Atkinson, was by Evadna Schimick. It consisted of two Handel Concerti Grossi, a Haydn Trumpet Concerto, and the Elgar Enigma Variations.

Of the four, the *Concerto for Horn and Dancers* proved the most adventuresome. Here the choreographer reflected, especially in the pas the deux, the curve and weave of the music. And several times during the work she broke from the safety of academic enchainements into phrases that ascended into dance.

The opening *Ballets Baroques Nos. 1 and 2* were nicely constructed but had no special comprehension of the Baroque style of the music. And the *Enigma Variations* were too complex for a young choreographer and for so small an ensemble.

As for the dancers, while not ready for a full evening of dance, they indicated intelligent training, and their attitude toward the stage was refreshingly unpretentious. We'd like to see them all — together — five years from now.

IN THE MAILBOX

Int'l Teacher Correspondence:

This summer a group of dance teachers, including myself were discussing the interesting news that you have been featuring concerning the artists and schools of large cities in the United States and foreign nations as well. The question arose about news of foreign teachers who have small dance schools in small communities such as we find here in the Middle West.

We would enjoy writing to these people, telling them of our schools, etc. In return, we could learn more about them and their customs in the field of teaching dancing. It might prove to be a new form of cultural exchange that has not yet been explored. I will be happy to act as a "post office" center for incoming letters, distributing them to other teachers here who are interested in such an exchange.

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TEACHING TEACHERS

(Cont'd from page 45)

Problems Today

But today the entire picture has changed. Ballet now belongs to the masses. Schools overflow with youngsters who have neither the talent, physical perfection nor dedication necessary for this art. Of course, there are still the few who are gifted and who have the dedication. But generally, the teacher must deal with great numbers of youngsters who study only for the very real benefits to be gained. Make no mistake, these benefits are enormous. The ungifted gain perhaps even more than the gifted if they are fortunate enough to study with a capable teacher who cares about them. Apart from the physical benefits which the scientific exercises of ballet impart, there are the incomparable spiritual benefits which come from studying ballet.

And this brings us right back to the main problem. How many teachers are there in this country today who are capable of teaching ballet as it should be taught—as a technique that involves the science of anatomy, and as an art form that requires an extensive and rich background?

The answer, if we are truly honest, must be: not many, although there are large numbers who profess to teach this art.

What, then, can be done to help those sincere teachers who are aware of their shortcomings and sincerely desire to enhance their knowledge and improve their abilities? There are many hundreds of such sincere people now spread across the country. Also, what can be done to train new teachers who will really set a standard of true excellence for the next generation?

Conventions?

The dance teacher associations have recognized the need. Some of the smaller, local groups are doing considerable work, and there is a new attitude at most of the bigger conventions and teacher training courses, too. In addition to presenting recital material, they now also offer technical classes in which ballet faculty present terminology, basic exercises and steps. The associations have recognized that teachers are hungry for the knowledge that will help them do the right thing for the millions of youngsters who pass through their hands.

(There remains, unfortunately, one which has not lost its rank commercialism, and which insists on perpetuating that which is wrong. One of the greatest evils is that of issuing teacher certificates, regardless of ability and training background, as a reward for attending conventions. The practice of issuing teacher certificates to any person who has not proven his qualification is, it goes without saying, extremely unethical. In the absence of state certification, the general public must rely on the honesty of the teachers themselves and of the organizations to which they belong. A certificate issued indiscriminately is a fraud that robs the public of the only means which they have for determining whether the school to which they send their children is, in fact, a good school.)

All Americans are convention-conscious. Every professional and every business association holds its annual meetings, and everyone loves to go to conventions. It is true that they are fun, that for social contacts with people in your own profession they are stimulating, that they give teachers who are isolated all year in their own communities a chance to see what is going on, and perhaps have contact with the "names" in the profession. But is this the big answer to the problem of training teachers properly? The answer must be "no." Why? For several reasons.

This kind of activity is quite acceptable for expert teachers with intensive study and teaching experience as background. But for others it is confusing at best, dangerous at worst. A little knowledge is always a danger. With the best intentions in the world, a person with poor training, unaware of how limited his knowledge is, can do harm to the young bodies entrusted to him by unsuspecting parents.

Confusion is inevitable for most teachers who rely on so-called "refresher courses" for gaining knowledge. For one thing, it is impossible to learn an art as exacting as ballet by mass methods. If it is necessary for the development of a dancer that he have individual correction and attention, think how much more important it is for the teacher to study minutely, and in detail, all the facts concerning anatomical rules, correct mechanical movements, and the application of the various exercises to different types of bodies. This cannot be done in a class numbering hundreds or even dozens of people; it cannot be done well except in small groups where discussion, demonstration and individual correction can be had. In order to teach a movement, the teacher must first have felt it correctly in his own body. Then he can explain it to others. But if he does not know whether his own execution is correct or incorrect, how can he be sure that what he is teaching is correct?

Another important element of confusion is the practice of engaging several teachers to instruct in ballet technique during the same course, and again changing those from year to year. Since there are three major sources of ballet—the French, Italian and Russian—and each instructor must necessarily draw from what he has learned from his teachers, plus his own experience and concepts, it will readily be seen that exposure to many different teachers, selected without regard as to whether they hold the same theories, can become a serious problem for the immature, and even for those already semi-trained. Theories often seem contradictory unless one is so well versed that he understands the differences and can distinguish between what is correct and incorrect, and what is indigenous to one school or another. Only a well-oriented teacher already thoroughly trained in technical theories can do this.

Surroundings play an important part in learning activities, too. The atmosphere of the ballet studio is one of hard work and concentration. There should be no distractions. The barren, plain room with a good wooden floor, real barres and a mirror, leads one to maximum effort in learning. A ballroom, with its slippery floor, lack of stable barres, and filled with people —some of whom sit around chatting— does not provide inducement for concentration.

And, of course, in any case, it is impossible to make any real gains in just one or two weeks of each year. Days, moreover, spent in studying many different kinds of dancing—some useful, some not so useful. With insufficient time to concentrate on any one form, teachers go home loaded with notes but often not truly understanding many of them.

In my opinion, association conventions and training courses do not seem to be the answer to teacher training of the future. For social purposes, yes; for refresher courses for well-trained teachers, all right; for teacher education, no.

College Training?

What about the courses now being offered at many colleges and universities where an aspiring teacher may major in either ballet or modern dance and earn a B.A. or B.S. degree?

Perhaps this will someday offer an answer. But until educational authorities learn that there is a difference between educational dance and professional dance,

(Over)

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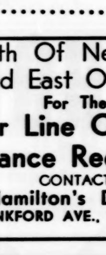

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and that faculty members must be selected for their professional qualifications rather than for their academic degrees, the results in these schools will not be of professional caliber. Adding dance technique classes to a general curriculum, whether it be in the physical education, music or theatre department, is not the answer to creating dance teachers. Young people who would like to become teachers need even more intensive training than those who want stage careers. They must consciously learn within four years what the performer assimilates over a period of many years. A number of things enter into this knowledge.

Elements of Training

First, there is the matter of technique. Technical knowledge as learned from the standpoint of teaching must be deeper than that gained by the aspiring performer. The performer needs to know how to do an exercise correctly himself—how to move, beat his legs together, turn multiple pirouettes, coordinate his arm and leg movements, and so on. He does not need to know *why* he does things or what effect they have on his body; his attention is focused on *doing*.

The teacher, on the contrary, must know the *how* and *why* of everything as well as the correct way of doing it. He must understand each exercise in its relation to the human anatomy. He must know not only how to perform it correctly himself, he must also know what its purpose is; how it affects the body; how to administer it to his students (all with different physical problems); how to perceive errors in students and, even more important, how to correct them so that students can overcome their faults. His knowledge of anatomy must be thorough from the standpoint of the dancer, not from that of the medical doctor. In short, not only must he learn how to *perform* the things which the performer does, but he must also focus his attention on the *theory* underlying ballet technique.

Second, the matter of musicality. To be a good performer a dancer *must* be musical. This musicality may be a conscious knowledge of musical structure or an inborn feeling for music which reveals itself in his movements. Certainly he will be a better dancer if he does study musical form, style and structure. But the teacher must have a *conscious* knowledge of music. He must know music and be somewhat of a musician himself (this does not necessarily mean that he must play an instrument in order to bring out musicality in his students).

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1. The name and address of the publisher, editor and business manager are: Publisher: Rudolf Orthwine, 231 W. 58 St., New York City; Editor: Lydia Joel, 231 W. 58 St., New York City; Business Manager: Jean Gordon, 231 W. 58 St., New York City.
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(Signed) Rudolf Orthwine, *Pub. & Owner. Sworn to and subscribed before me this 28th day of Sept., 1960.*

(Signed) James C. Faust
Notary Public, State of New York
Commission expires March 30, 1961.

Third, there is the matter of style. Ballet comprises within itself many styles of movement. Style is based on epochs of history and relates to costumes and manners of these periods, to modes of life and cultural development. Personality is quite different from style. Both style and personality can be developed in dancers, although personality is really the innate expression of the inner man. Style must definitely be taught and developed as part of professional ballet training. Teachers, then, must be thoroughly steeped in historical dances, in understanding of design, and in a knowledge of how to achieve style and how to bring it out in different types of dancers.

Fourth, ballet as an art has meaning. There is a basic philosophy in it quite separate from, although related to, the individual philosophies expounded by great dancers and teachers of the past. Ballet is a branch of human culture. It speaks of man's ideals, fears, loves and hates. Inspiration is its keynote, purity and beauty its heart and soul. It represents the triumph of man's spirit over his body. Teachers who work with young people should be acquainted with the philosophies left to us by the great artists of the past. They must guide them into appreciation of ballet's meaningfulness.

The ability to mime and to act are as much a part of ballet as are its steps and movements. Teachers need training in this, too.

I personally know of no college which offers an education meeting all the needs described above. But these are the absolute basic minimum requirements for training proficient, professional teachers.

Attempts at Solution

So far we have discussed only the negative aspect of the situation. What about the positive side?

Ballet, in America, has never enjoyed real respect as an art form. Today we do see the beginnings of public recognition. But if we are to gain and retain the respect of the public we must first respect ourselves. Ballet teachers must learn to think of themselves as artists who have much to give to enrich their communities. They must cultivate a never-assuaged thirst for knowledge, and they must come to the understanding that theirs is an extremely rich art that can not be limited to any one person's concepts.

The fabric of ballet is woven of the genius of many great dancers and teachers of the past. Each new generation adds to its richness. No one person can lay claim to knowing all there is to know about the art of ballet. Its traditions, its technique, its styles, are the results of its sojourns in many lands — France, Italy, Denmark, Sweden, Russia and many other countries. The English have for the past twenty odd years been assimilating these traditions and are emerging with a tradition of their own. We, too, are in the process of creating an American tradition.

Even a short while ago, England had to face problems similar to ours: a lack of teaching standards, and teaching ranging from superb to extremely poor. That country has made great strides towards the setting of national standards through the work of two excellent organizations, The Imperial Society of Teachers of Dancing and the Royal Academy of Ballet. Both are related to the English character and have its meticulous approach to neatness of technique and reserved quality. The Imperial Society embraces the Cecchetti method, the RAD a fusion of several methods. Government sponsorship of ballet has contributed toward the goal, with the Royal Ballet School setting the pace. The RAD seems to have taken ascendancy, being very forward in its action, with periodic revisions if its syllabus, and extremely active—not only in England, but in all of the British Commonwealth.

We, too, have had elements of the three major schools in our country for many years. And we also have a growing national tradition. As a people, we are often more like the Russians. Our ballet reflects our flamboyant, extrovert qualities. And, as in England, there are two serious ballet organizations growing side by side. Ours are, however, still in the embryo stage.

The Cecchetti Council of America embraces the Cecchetti method; the National Academy of Ballet fuses what it considers the best elements of the Cecchetti, the Russian and the French schools in its graded syllabus. Both employ examinations of teachers and students to set their standards. Both are engaged in educational work. The Cecchetti Council holds seminars for teachers and students as the basis of its educational program. The National Academy of Ballet not only holds seminars in various sections of the United States, but also maintains a very intensive summer school each year in New York.

National Academy of Ballet

As President of the National Academy of Ballet, I am, of course, one of its staunch advocates. The NAB is devoted exclusively to teacher training work, and includes in its curriculum all subjects needed to develop a complete understand-

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TEACHING TEACHERS *(Cont'd)*

ing of ballet in America today.

Contrary to the Cecchetti Council and Britain's Imperial Society and RAD, the National Academy of Ballet does not require that its members follow set exercises and enchainements in teaching their classes. Its members must pass a rigid examination, the most difficult of any organization; but as the Academy recognizes all good methods of teaching, it accepts teachers trained under the Cecchetti method, under Russian schooling, or of any good background. Classes at the summer school are taught from a syllabus which, as said before, was developed from all three major schools. Faculty members of the summer school bring their own approach to teaching, but agree basically on theory. Teachers learn to understand the fundamentals underlying each exercise, the different aspects of the various schools of thought and the great qualities of each. This kind of training makes them capable of creativeness in their teaching, freeing them from the stultifying effects of having to teach from another person's conceptions. A basic tenet of the National Academy of Ballet is that an art such as ballet must be allowed freedom to develop and expand with each generation, that attempts to compress it into a "system" result in loss of artistic quality. While it is indeed necessary for teachers to follow a graded system in their teaching in order to correctly develop talent and ability, the art of ballet has grown because of the great teachers who took what went before and added the imprint of their own talent.

In the four short years of its existence, the Academy has made its work felt from the East Coast to the West and from Canada to Florida. Nevertheless, its directors are well aware that there is much yet to be done. The summer school, making it possible for teachers to grow in knowledge and understanding, attracts serious teachers who return each year, having found that the syllabus "works" and produces real results in their schools. But a summer school is not sufficient. The goal is to expand the school into a year-round college which can set a national standard of excellence.

Our problem is the establishment of such a school (or schools—America is a giant country), devoted to training teachers of the highest professional caliber, so that its goals and achievements can make America justly proud.

(Next month: The Royal Academy of Dancing: What is it and how does it function?, by Helen Wicks Reid)

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BY TONI HOLMSTOCK

LOSHIN'S new and fully illustrated Dancewear Portfolio for 1960-61 is being greeted with enthusiasm and appreciation by teachers from coast to coast. Among important new features is a completely revised and expanded alphabetical listing of dance records available from some fifteen major companies. The listing not only gives the name and type of record, but also shows the tempo and fastest metronome beat as a further aid to teachers. Loshin's carries a complete line of leotards, separates, dance footwear, accessories, recital costumes and dance records. Latest styles as well as standard items are in stock.

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We were shocked and saddened by the sudden death of Roy McCullogh. Roy, who was a hearty man in the prime of life, will be remembered by all as one of the kindest gentlemen to cross the dance path. We extend our deepest sympathy to all those connected with him, as teacher, merchant, and immediate past president of Dance Educators of America.

●

The SELVA ad in this issue should help make it clear to parents why keeping up with children's growing feet is just as important — if not more so — with dance shoes as with shoes worn for streetwear.

●

For those of you who use Christmas cards with a dance theme, may we urge you to take advantage of *Dance Magazine's* new offerings. The classic ballet is represented by "Holiday Encore," and "Petite Noel," for the kiddies, is as cute as the proverbial button. For ballroom enthusiasts, "Christmas Eve Ball" is charming and "Teen Time Trot" another cutie. And don't forget the 1961 *Dance Magazine* Calendars. With twelve lovely dance pictures, it's a wonderful way to say "Happy Holiday" all year. If you rush your order for 100 or more, you can still get an imprint free of charge.

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RECORDS FOR TEACHING

BY GERTRUDE HALLENBECK

Many teachers throughout the United States are already familiar with the new Dance Caravan albums — the three LP albums were part of a package offer made to teachers attending the Dance Caravan sessions presented in fifteen major cities during the summer of 1960. The combine of three top talents in the dance education field to sponsor the Dance Caravan releases under the Hoctor, Statler and Kimbo labels has brought us some more very fresh and exciting new recordings.

On the Hoctor Caravan album (HLP 3029) three delightful pre-school ballet novelties are found under the titles of "Fairy Princess," "The Candy Ballerinas," and "Kitchen Cooks." "The Candy Ballerinas" are presented as part of a birthday cake. The dancers perform to a dainty 4/4 melody around a huge pink birthday candle in the center of the cake. Since every good cake has to have a good cook, band 5 gives credit to the "Kitchen Cooks" and their culinary equipment—all cleverly combined into an educational number that your little ones will love to learn.

An easy and interesting method of teaching terminology is something every teacher looks for eagerly. "Tap Dancer's Test" on band 3 very nicely takes care of elementary tap terms like "flap," "heel," "toe" and "off to Buffalo."

A number that demands a knowledge of more than one type of dance, thus stressing the importance of studying two or more forms of dance art, "Jazzballatap" will have your 9 to 10-year-old beginners dancing up a storm with the modern jazz movements, ballet combinations, and the tap rhythms that are so expertly arranged in one dance, band 4. Completing this side of the Hoctor LP are "Safety Song" — a novelty tap for your 6 to 8 year olds, plus an intermediate jazz or tap tune, "We Got What It Takes."

The Kimbo label has been synonymous with outstandingly usable children's work for years now, and the new Kimbo Caravan album (KLP 1033) introduces six more personality songs and dances that top all its foregoing releases.

Opening with a novelty for 8 to 12 year olds, "The Mermaid Ballet," arranged with lyrics in 4/4 meter and a four-step dance in a light waltz ryhthm, will give teachers a beautiful springboard for an underwater scene or for a nautical act.

Animals of any kind are always children's first love and when your little dancers hear "Parakeets in Tap Shoes" they'll be conversing in bird chatter, flapping their wings, and making their feet literally fly away. On band 5 they can be more daring as they really show off as "Leopard Cats" who have lost their spots. This song and dance is also a novelty character routine for beginners with a very unique costume trick introduced in the dance notes (available for this number as well as for all the Dance Caravan LP albums).

For the dance students who have an extra flair for comedy or dramatics, "Millie, the Moth" is the type of dance that will "bring down the house." A boy-girl routine about Millie, the 'igh class English moth who only dines on velvet collars and mink, and Cleo, her plebian friend, who eats anything.

Completing the vocal side of the Kimbo record are "Little Goody Two Shoes," a sweet beginner ballet dance in 4/4 about a little girl who never put her shoes on right until she learned her right foot from her left, and "Beatniks," a real cool, solid jazz or intermediate tap for older children or teenage bopsters.

The third Dance Caravan album (SLP 1002) was recorded under the Statler label, and has three children's ballet arrangements, two novelty taps — one hillbilly and one jazz—plus a short pre-school tap or ballet song and dance.

Using the "Forget-Me-Not-Ballet" for 8 to 12-year-old second-year ballet students, "Dance of the Daffodils" for a first-year point group, and "Dance of the Robins" for 5 to 6-year-old second-year children, a very lovely ballet suite could be created. Or as was suggested before, these 3 dances can simply be used as the core of a larger work about the spring season.

Swing your partner, honor your corners and promenade around to the "Hollywood Square Dance" for a real old-fashioned hoe-down tap routine. This selection has such a definite beat that you could use it for any age from 4 year olds and up.

On bands 2 and 3, "The Wiggly Walk" and "Posin" have excellent beats that would give a novelty tap number just enough flair and zip to be stylized into a small production-type scene.

As they say in the newspaper profession—"goodnight and 30"—we are taking our cue from the masters of the press and boarding the "Slumberland Express" on record track 6, departing on the Statler line on 4/4 time—to leave you all to some more wonderfully successful dance classes.

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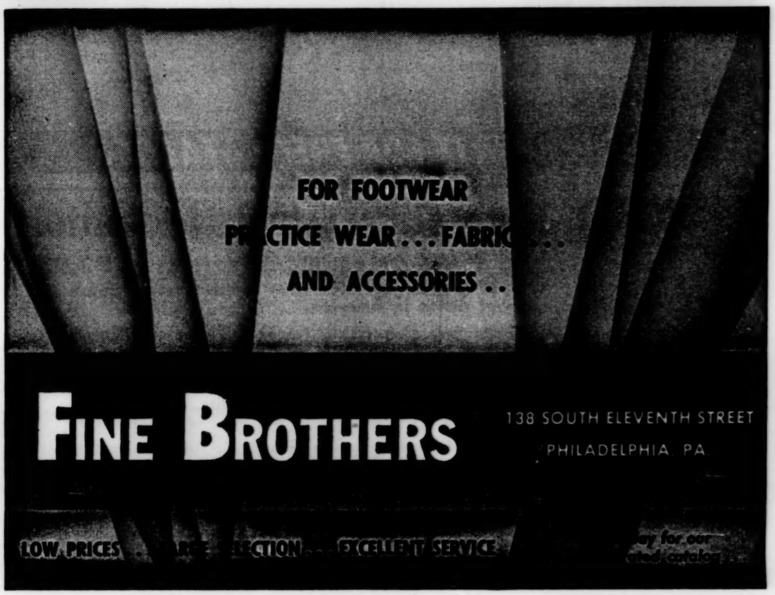

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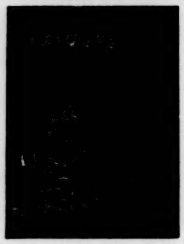

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Royal Ballet *(Cont'd from Page 44)*

Another strengthening innovation in the restudied *Giselle* was the Act I mime passage for Berthe recounting the tale of the Wilis. It is an effective and dramatically unifying addition, and Gerd Larsen negotiated it in the strongly defined gesture style that marked all of her portrayals.

Unlike most ballet-goers, we do not find Giselle a particularly congenial role for Margot Fonteyn. She lacks an element of melancholy in the first act. Instead, there is a certain emotional transparency and a tendency toward rhythmic quickness, without sufficient rubato, in the solos. And her second act, though beautiful to behold, lacks other-worldness.

But Michael Somes's Albrecht has grown into a memorable characterization. We found it noble, manly, and in the highest tradition of Romantic tragedy. Of the mature members of the company, Mr. Somes has developed the most since the Royal Ballet's last visit to these shores.

As Myrtha, Anya Linden displayed genuine authority. But she never lacked warmth of contact with the audience.

These same qualities made Miss Linden's Odette —and particularly Odile— in *Swan Lake*, fully meaningful. She has what show business people refer to as "star quality."

Disappointing in *Swan Lake* was Svetlana Beriosova. On the surface she would seem to be the ideal Swan Queen. She is almost Oriental in her rhythmic awareness. And her line is purity itself. But in this, as in everything except *Antigone*, there was the detachment of a Trilby.

While the Royal Ballet lavishes constant care upon its productions of *Giselle* and *Swan Lake*, its deepest affections continue to lie with *The Sleeping Beauty*. And this ballet, with its regal retinues and its brief and pretty variations, is an ideal training ground for young dancers. So, too, are its leading parts.

The most fascinating new portrayal was Ray Powell as the fairy Carabosse. Mr. Powell has added some wonderfully imaginative touches to this malevolent interlude. He utilized the mice and monkey attendants more fully. And the whirling dance for the fairy was strong and arresting. His every gesture was saturated with evil and with the bitterness of an ugly woman.

Of the three Lilac Fairies that we saw, we particularly enjoyed Deanne Bergsma for the gracious, relaxed quality of her dancing. In the same role, Georgina Parkinson seemed a bit too quick, too alert.

She was more effective as the Fairy of the Crystal Fountain. Vyvyan Lorrayne seems to have too much temperament for the role.

As Aurora and Florimund, Nadia Nerina and David Blair seemed a trifle miscast. She is a breathtaking dancer. She gave the Vision Scene a dance excitement that it has never before had for us. But the very nature of her dancing attack is too strong, too confident for this gentlest of dancing heroines. And the endless mime of Florimund obviously does not stimulate an artist of Mr. Blair's high-keyed energy.

Ronald Hynd and Annette Page brought great distinction to the roles. Miss Page has some of Margot Fonteyn's winsomeness, and yet she is completely herself—and a radiant self that is. Mr. Hynd's pacing of the Prince's mime had an impetuousness that relieved it of its usual plumed stuffiness.

Of course, the crowning portrayal of all time is that of Margot Fonteyn. And the entire ballet is geared to her gentle incandescence.

But then, the entire performing style of the Royal Ballet has a rhythm that stems from Miss Fonteyn's. It is the essence of breeding.

As such, the company, in its present state, may not appeal to the quicker hearts in the audience—or to the darting imaginations. Rather does it offer its riches to those whom poet Marianne Moore calls "the connoisseurs of tame excitement."

END

Marcus Blechman

***NYC DEBUT:** The newly-formed Helen Tamiris-Daniel Nagrin Dance Co. performs Nov. 21 at the Phoenix Theatre, in a program including 3 group works and several Nagrin solos. Above, Florence Peters and Daniel Nagrin in "An Entertainment," a tragi-comedy on devices people use to conceal their identities.*

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TAP SERIES

TAP DANCING, PART III

BY PAUL DRAPER

What do you mean by a "primitive" method of counting?

At risk of boring many of you, I should like to review what I consider to be the faults of the counting method now generally used for tap dancing, and what I think should be done to improve it.

First, to define terms. Counting in any fashion is a much more mysterious process than you might imagine. Just think of a language without numbers and then try to devise a way of denoting how many objects there are in any group of objects. For "one" it is not difficult to say "this" or "that." For a group we will allow you "several." But to define the difference between six and seven is a considerable intellectual process. Try it. Some tribes still exist that have no word for more than three. Think about it.

It is likely that the first concept of enumerating a sequence of events arose from the contemplation of a beating heart. Someone got tired of saying beat, beat, beat, beat, and thought up one, two, three, four. (We have now, of course, returned to beat, beat!)

In our society, music was one of the first subjects to be made more understandable by the science of counting. At first it resulted in great confusion. The psychology of man made him like counting in twos and threes, and he regarded triple time as perfect because it corresponded to the Holy Trinity. Out of confusion and a mild neurosis, we have, however, devised a practical system of communicating the temporal, metrical and rhythmic ideas of a composer to a performer and an audience. Not so for the tap dancer, unfortunately. Anyone who would like to notate a tap routine for an age level beyond kindergarten is doomed to failure, or to such a morass of explanation that one's feet will never emerge from the swamp. A music student at almost any level can read and produce rhythms that are beyond the capacity of tap dancers to make readable.

Let us consider some examples. In tap notation one can count quarter notes—1, 2, 3, 4; eighth notes—1 & 2 & 3 & 4 &; eighth-note triplets—1 & a 2 & a 3 & a 4 & a; and sixteenth notes—1 ay & a 2 ay & a, etc. Now you can shift the basic value of the 1, 2, 3, 4 to eighth notes or even to sixteenths, and thereby increase the divisibility of a bar of music, but you will also, as I shall show, run into so many words of explanation as to nullify the absorption powers of the reader. A greater limitation by far is the inherent ambiguity of using the symbol "a" to mean two different time values. In 1 & a 2 & a, etc., the "a" stands for 1/3 of a quarter note. In 1 ay & a 2 ay & a, etc., the "a" stands for a sixteenth note. The difference that should exist between these values can flavor the whole feeling of a dance, and it is not clearly expressible in tap notation. It is perfectly clear to any high school drummer in a pickup band—I resent the fact that a dancer does not have the same exact framework of reference. Suppose you want a dancer to do slaps, and you write the rhythm: a 1, a 2, a 3, a 4. Will he think of the "a" in 1 ay & a, or the "a" in 1 & a? Perhaps you don't think there is much difference. Just do it both ways and you'll see. Suppose you want to indicate half-note triplets, which make a rhythm of three against four and are very valuable in any jazz number. It can be done by writing: step on 1, step on the "and" after 2, and step on the "a" before 4 where the "a" is that of 1 & a 2 etc. Don't you think it would be easier to write half-note triplets as they would be written for a drummer?

Or take the case of grace notes, which in tap dancing are called the up-beat. Let's say the up-beat has five sounds in it. I suppose you could write "there are five sounds before 1," but it is clumsy and graceless to do this. Take a step like: stamp L on 1, shuffle R, pull back L, land R, L toe in back, drop R heel, L ball heel forward, R ball heel forward, stamp L on 2. The first stamp is held for the value of a sixteenth note. How do you write out the next eleven sounds, using the conventional method? A drummer could reproduce the desired effect with a glance at his music. What is so special about a drummer? He can read music.

I suggest that all dance students, or at least all teachers, learn to do the same. A few hours of study and a few weeks of application is all that would be necessary to follow a drum part. You don't have to learn a melodic line—just the rhythm. I think you would find that you no longer had to rely on the naively basic patterns of sound that are so much used today. I think your whole rhythmic imagination would begin to soar like a bird, and so might you. *(To be continued)*

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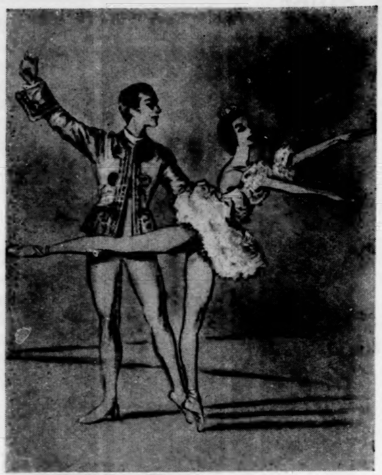

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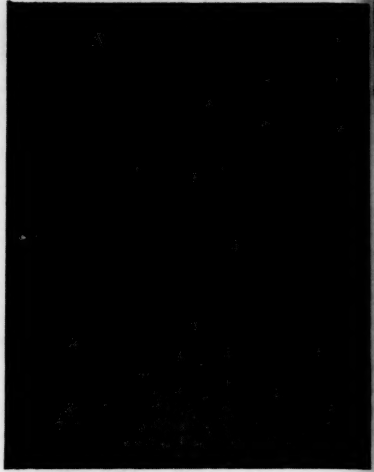

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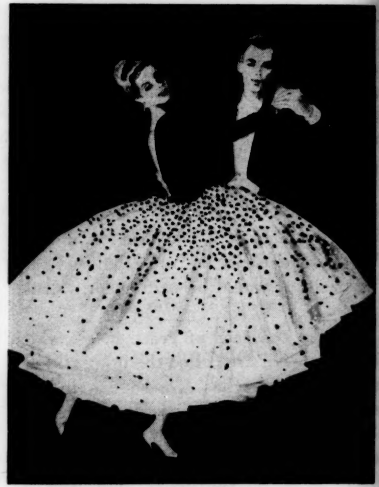

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(Cont'd from page 6)

[illegible] his Don Jose was one of the season's high points. He was an excellent, impetuous Romeo, a most stylish drummer in "Graduation Ball," and first rate in "Sylphide" and "Moon Reindeer." **Fredbjorn Bjornssen's** warmth and humor made him a great favorite. **Frank Schaufuss** did a particularly original perf. as the groom in "Miss Julie."

Kirsten Simone was one of the wonders of the engagement. One was unprepared for her torrid Carmen, completely in the tradition of **Jeanmaire,** with a shade better dancing. She followed this with a "Sylphide" of wondrous romantic softness. Her temperamental "Miss Julie" was another revelation. **Kirsten Petersen's** "Carmen" started slowly, but she whipped up a fury by the 2nd scene. Her supple back made the pas de deux a more insinuating dance than ever. **Kirsten Ralov, Margrethe Schanne & Mona Vangsaa** danced better than one remembered — and one remembered a superb lightness.

In "Serenade" and "Graduation Ball," **Ruth Andersen** showed crisp, clean technique. **Hanne Marie Ravn's** temperament was most noteworthy in "Moon Reindeer," where, in the final running-in-circles, she moved spectators to tears. She seems to use the same drive in less emotional roles—a failing of the high-strung young artist. **Inge Sand** defies category: just when you think she is only a soubrette, she does a lovely "Serenade.'

Verner Andersen & Kjeld Noack introduced a new element of male strength in "Serenade," and **Stanley Williams** emerged as something of a comedian, even to the bitter gaiety of Mercutio. This report doesn't even touch on those great veterans, **Niels Bjorn Larsen & Svend Erik Jensen.** And mark down the names of **Niels Kehlet & Jorn Madsen** as the most promising boys of the youngest generation (that is, if you don't go down to scene-stealer **Peter Schaufuss,** son of Frank Schaufuss & Mona Vangsaa).

Going on to other Chicago dance happenings: During the Lyric Opera season, **Irina Borowska** will be guest dance lead in "Aida," and **Luis Olivares & Nila Amparo** in "Carmen" . . . **Kenneth Johnson & Patricia Klekovic** of the opera ballet danced Oct. 8 as a special gala in Kansas City . . . **Chicago Dance Council's** opening-of-the-season program Oct. 16 was to feature Hawaiian dances by **Mildred Dickenson** & group . . . Indian dancer **Ishvani** gave a series of master classes for the No. Shore Dance Workshop.

At the Civic Theatre, **Richard Ellis & Christine DuBoulay's Illinois Ballet** gave a repeat of last spring's program — "Moor of Venice," "Valse Promenade" and the last act of "Snow White." Best impressions were made by **Joyce Baker, Bonnie Black & Alexandra Nadel.** Group plans "Snow White" as a 3-act children's program Dec. 3 & 10

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

CBS' Danny Kaye spec with choreography by **Bill Foster** had dancers **Mary Jane Doer, Vera Lee, Jerry Antes, Jerry Glenn, Bert May, John Ferrari & Jack Dodd** . . . On the 20th Century-Fox lot, **Virginia Semon** has staged a Twenties no. for Brad Dillman & Lee Remick for "Sanctuary," with **Patsy Norman, Anna Cheselka, Alice Clift, Miriam Demar, Pat Dorsey, Charlene James, Lisa Mitchell, Patty Ann Reed, Jacqui Snyder, Bill Blackburn, Con Covert, Sonny Howe, Bruce MacCallister, Joe Paz, Paul Rees, Frank Reynolds, Dick Ryan, Roy Wilson** dancing the Charleston.

On the **Donald O'Connor** NBC spec, choreography credit shared by **Eugene Loring** (for Mitzi Gaynor's no's), **Louis DaPron, Deloris Blacker** and the late **Bob Alton** (who staged "Man Chases Girl" for Donald in 1954 in "No Business Like Show Business"). Miss Blacker has recreated the original for TV with **Deen Robb, Jolene Lontere, Cindy Joyce, Larri Thomas, Darlene Engle, Valentina Oumansky, Carole Bryan, Jean Goodall & Betty Hannon. Barbara Bailey** danced-in for Mitzi.

At Fox, **Jack Bunch** has staged musical no's for a March of Dimes film starring **Juliet Prowse & Bobby Van,** with dancers **Fred Hansen, Aaron Gerard, Frank Radcliff, Jack Fisher, Dick Lerner, James Elsegood** . . . **Tom Mahoney,** busy Disney choreographer, has found time to direct and choreograph a new musical, "RSVP," to open soon with **Jim Bates, John Perri, Nora Evans, Kathleen Freeman, Diane Honedel, Dick Jones, Wayne Tucker, Barbara Logan, Dick Summers, Troy Patterson, Evelyn Kingsley & Eva Simone** . . . **Jimmy Clark** has choreographed and staged the Maxie Rosenbloom night club revue, featuring **Frankie Rapp, Lois Ray, Sheila Doyle, Darlene Daye, Louetta Marie** with Clark.

Tom Hansen off to Detroit to stage an industrial film starring **Thelma Tadlock & James Mitchell.** This season he stages some of the Dinah Shore shows plus specs at NBC . . . **Tony Charmoli** back in Hollywood after a whirlwind of coordinating musical no's from all over the world for various filmed segments for Dinah. Tony will have, in addition to Chevy, more independent specs this season. **Jack Regas** staged the opening Shore show this fall with **Jan Hellar, Beth Careter, Leona Irwin, Gretchen Houser, Patti O'Hern, Marlene Teppel, Marie Roe, Delores Durrett, Norman Edwards, Ron Dexter, Howard Kreiger, Jack Harmon, Robert Street, Cass Jaeger & Curry Pederson** . . . **Roy Fitzell** choreographs and dances with Juliet Prowse in Fox's "The Fiercest Heart" Juliet and **Roland Dupree** featured at Deb Star Ball at the Palladium last month.

LAS VEGAS

The **Jack Bunch Dancers, Alex Plasschaut, Rob Rarran, Doug Christopher, Alex Goudovitch, Don Crawford, Guy Chandler, Sharon Michaels, Virginia Lowrance, Terri Hoefke, Toni Terry, Beverly Mayo & Ellyn Plasschaut,** frame the Anna Maria Alberghetti act at the Stardust . . . **Billy Daniels** has set a new act for **Betty Grable,** with **Buddy Bryan, Richard Allan & Dick Humphreys** at the Sahara, with prod. no's by **Moro-Landis Renee De Haven** . . . The Dunes stars the **Jack Cole Dancers** in an E. Indian no., a Cuban no., and "Sing, Sing, Sing." **George Martin** assisted Cole on the show. **Reiko Sato** partners Jack, and there's outstanding work from **Bea Busch, Judy Bradshaw, Regina Carrol, Joan Whitlow, Delores Marts, Pat McLoughlin, Paula Martin, Tira Troy, Bernell Dietch, Larry Fuller, Ray Jarvis, Lee Wheeler** . . . **Jerry Levitt, Frank Reynolds, Bruce Steele** are in a dance act in Reno which comes to Las Vegas this month.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Ernest Flatt's choreography for "Showboat" made it the best LA Civic local prod. in 5 years. Double dance cast gave particular opportunity to the Jubilee group (**Ercelle Anderson, Lilli Clark, Doris de Mendez, Thelma Oliver, Clessia Wade, Toni Winstead, Walter Ashford, Jimmy Fields, Carlton Johnson, Zack Thompson, Victor Upshaw & Harold Walker. Rochelle Reyes** a knockout as Fatima. **Lynn Fields** joined co. for last LA perfs. and SF run.

LA dancers **Carol Warner, Gene & Patti Kelton, Joan Hardy, Ian Bruce, Andre St. Jean, Ben Vargas & Misay** reached home in cast of "Destry Rides Again." Miss Warner has been with it since NYC opening. Vargas left LA for Australian co. of "West Side Story" . . . **Yvonne de Lavallade's** "Spiritual Suite" was cancelled when she suffered a back injury during rehearsals. She sang folk songs in French & English in the **Lester Horton Dance Theatre** presentation arranged as a farewell before she leaves for NYC. Horton alumni **Jack Hill** (enroute for Army service in US Embassy in Saigon) and **Nicholas Cevacevich** (working in "West Side Story" film) attended.

Dancers on Russian tour of **Ballet Theatre** with LA beginnings are **Diane Levy, Diane Willich & Janie Barrow** . . . **Graham Johnson** of **Joseph Rickard's 1st Negro Ballet,** is in Nat King Cole "I'm With You," as is San Diego dancer **Carl Tressler. Eugene Loring & Matt Mattox** are co-choreographers . . . **Lola Montes'** Santa Monica appearances show her best dancing here in 5 seasons, and **Olga Martin & Cecilia Miranda** won audience acclaim in strikingly costumed "Orgia."

Redondo Beach's **Village School** has been renamed **Brownee Brown Dance Arts Studio.** Miss Brown's summer teaching took her to NYC, Miami and Nassau . . . David Rakson, composer of "Laura," has done musical linkage for dances filmed here by **Bolshoi Ballet.** Originally scheduled for TV release, they have now been prepared for movie presentation . . . Nostalgic charm of "The Boy Friend" has been sacrificed in comedy-by-caricature in Troupers Theatre revival. Only "Safety in Numbers" has appeal, thanks more to **Michelle Abele's** personal dynamism than to **Jean Tewkesbury's** choreography. Miss Abele has stalwart backing by **Wayne Davis, Chuck Jones, David Mozetti, Richard Oliver & Jim Peterson.** Also in cast: **Patricia Fraser, Lehta Woodruff, Bill Roblin, John Dare, John Travers, Eva Murray, Carole Gilbert.**

Santa Monica Civic Ballet's Sept. perfs. included an interesting 1-act "Raymonda," choreographed by co. dir. **Andrei Tremaine,** who learned it during his 1952-54 seasons at Bellas Artes in Mexico City. Co. soloist **Linda Schoop,** is at **Juilliard** in NYC on a scholarship . . . **Irina Menter** won 3 medals in SF Scottish Games . . . **Kathryn Etienne**

(Cont'd on page 73)

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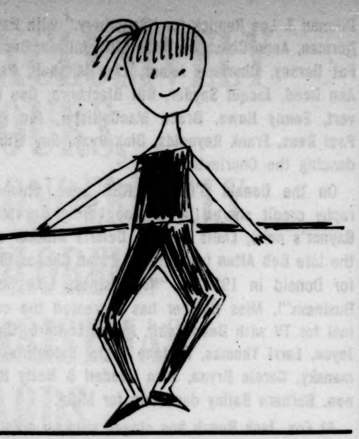

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(Cont'd from page 71)

back from extended European vacation.

Nina Coppola, asked to stage "Giselle" in Albuquerque, set out for NYC to learn the group dances. An hour from plane time in Houston (a stop enroute) she was introduced to former Ballet Russe soloist **Michel Katchareff**, who not only taught her "Giselle," but presented her in "Don Quixote Pas de Deux" at the Houston Club to sellout business. She comes to LA for the Nov. 5 **Rozelle** Frey perf. at Hollywood HS. Program will include original choreography by **David Lichine. Joey Harris** is latest soloist announced for Frey event.

Two **UCLA Dance Dept.** men made major contributions to success of an outstanding original musical, "Fly, Blackbird," Clarence Jackson (score) & **Bill Pillich** (dances & movement) . . . Thailand playwright - actress - dancer **Sendi Sedsai**, whose UCLA-produced "Yankee Don't Go Home" won her a contract with "Search for Paradise," will write, sing and do Indonesian dance on that series.

Raoul Appel distinguished himself by doing choreography in the same month for possibly the worst original musical and one of the best Shakespearean prods. done locally. Former, "Home Town Boy," may be doctored, with Appel engaged as choreographer-director. For "Hamlet," Appel staged the Players' Show, the sword play and the death scenes. The commendable Hamlet, Paul Carr, resembles **Nijinsky**.

JOHN DOUGHERTY

SAN FRANCISCO AREA NEWS

Lew Christensen of **SF Ballet** turned over to young **Michael Smuin**, of the co., several recent choreographic assignments which were well received. Christensen directed Smuin's "Can-Can" for Pacific Festival program Sept. 17. The two worked together on "Women of Fashion," a satire in the Saks 5th Ave. benefit show for the SF Opera Guild Sept. 19 at the Hotel Mark Hopkins. Smuin also did special choreography for "Gold Rush," seen at SF Opera's annual "Fol de Rol" fund-raising event Oct. 5. Co. mgr. **Leon Kalimos** is vacationing in Europe, meanwhile exploring possible engagements for co's next tour. **Nancy Johnson** and husband, **Dick Carter**, former SF Ballet leads, now teaching in **Ballet Dept. of San Diego State College.**

Contemporary Dancers of SF recently gave a 7-day festival of dance films and live perfs. Programs showed repertory items planned for tour of Europe, Middle East and Australia next spring . . . **James Graham-Lujan**, former artistic dir. of SF Ballet, conducting an eve. course in History of Ballet at U. of Calif. Extension, with illustrations by **Fiona Fuerstner** of SF Ballet on development of technique. "In this course," he says, "we look at ballet as both a theatrical spectacle and a science of artistic gesture." Course surveys ballet from Italian trionfi and French court masques to **Bolshoi** and **NYC Ballet** styles.

Peters Wright Dance Theatre gave a program for the Labor Day week-end Conference of Religious Liberals in Valley of the Moon Sept. 4. Perf. included **Bari Rolfe's** "Letter to My Friends" & "Ballerina in a Music Box"; **Matthew Callahan & Richard De Wath's** "Combat B.C.."; **Judy Job's** "Peony Bush" & "Justice Denied" (based on the Millay poem); **Jane Beaver's** "Best Seller" & "The Lord's Prayer"; and a group dir. by **Lenore Peters Job** in "These are My Jewels."

Former SF Ballet member **Jean Winton** of Oakland, now on faculty of **Jan Carpenter School of Ballet** in Berkeley, is now a member of **Nat'l Academy of Ballet** . . . **Dick & Marguerite Ford** were on TV station KQED Sept. 30 with a cast of 70 children and adults in "Street of the Piper," tracing what may have happened to children who followed the Pied Piper . . . **La Mariquita** brought a new program from Spain for her Oct. perfs. at Loft Theatre, Palo Alto . . . Hindu dancer **Shivaram**, now settled in SF, gave a special **Kathakali** perf. Oct. 22 at **Sergei Temoff's Ballet School.**

Oakland Recreation Dept.'s new modern dance committee presented films by **Marian Van Tuyl, Steffi Nossen, Jose Limon & Barbara Mettler** Sept. 21 at Emerson School, with members of **The Duces**, Recreation Dept. young adult modern dance honor society, as hostesses. Dept. started modern classes in Sept. for children, teen-agers and adults at 15 schools and recreation centers throughout Oakland. Modern teaching staff includes **Ruth Beckford** (dir.), **Bobbie Clements, Eleanor St. Ann, Jean Wolf.**

CLIFFORD GESSLER

NEWS FROM DALLAS

The "Italian Fortnight" here, organized by the Nieman-Marcus department store, will bring Italian actors, opera singers, dancers, models and even policemen, to give authentic flavor to the culture-plus-fashion events. For the Nov. 16 & 18 perfs. of Handel's "Alcina," scenery and costumes are being brought from Venice. **Ani Radosevic** is being imported from Yugoslavia to choreograph; and the **Robert Joffrey Ballet** is coming from NYC to perform the dances. The **Dallas Civic Ballet** appears in other operas in the series . . . **Nathalie Krassovska** will conduct weekly classes for Dallas Civic Ballet members.

Buster Cooper opened a new studio in the Wynnewood Shopping Center in Oak Cliff . . . **Dr. Juana de Laban**, returning from 1½ years in Chile on a Fullbright grant, is teaching movement once a week at the Dallas Theatre Center. Remainder of her time is spent as Dir. of Movement at Baylor U., Waco . . . **Nikita Talin** of Dallas conducted auditions in Austin for the **Austin Civic Ballet Society** Sept. 28. 77 students tried out and about 40 were accepted. Many will be in "Nutcracker Suite" at Christmas. Talin returns to Austin in Nov. to give co. classes and to assist Artistic Dir. **Barbara Carson** in final rehearsals.

TONI BECK

LONDON DATELINES

London's ballet world is as quiet as a graveyard. Since **London's Festival Ballet** closed on Sept. 17 there has been no dance whatsoever in the city. **The Royal Ballet** is at present split between the USA and the British provinces. However, it opens at Covent Garden on Dec. 14 with **Ashton's** Cinderella", starring **Fonteyn, Somes** and **Donald Britton.** On Dec. 30 the co. brings **Kenneth MacMillan's** new ballet, "The Invitation", into the repertory. This work is to have its 1st perf. in Oxford on Nov. 10. Leading the Royal Ballet during its Oxford visit will be **Alicia Mar-**

kova, who is joining as guest ballerina for a month, and will dance "Les Sylphides" and "The Dying Swan." Other events of interest in Oxford will be the appearances of **Lynn Seymour, Elizabeth Anderton** and **Doreen Wells** in "The Sleeping Beauty."

Oxford seems to be establishing itself as the temporary ballet center of Britain, for during the 1st week of Oct. **Western Theatre Ballet** was appearing there. Included in their repertory for the 1st time were new productions of **Ray Powell's** "One in Five" and **Meriel Evan's** "Love Duet"—both works 1st given by the **Sunday Ballet Club** earlier this year. These ballets make valuable acquisitions to Western Theatre Ballet's repertory, and seeing the co. in Oxford it looked in better shape than at any time during its 3-year career. Recent recruits to its roster have been **Clover Roope** (ex-Royal Ballet) and **Peter Cazalet** and **Max Natiez** (both ex-Festival Ballet). After its appearances in Oxford the co. left for a 3-weeks tour of Holland. During Nov. it is touring the British West Country.

On Dec. 8 the annual matinee given in aid of the **Royal Academy of Dancing** will be presented at the Drury Lane Th. The program is being arranged by Margot Fonteyn and **Marie Rambert,** and the stars appearing will include **Erik Bruhn** and **Maria Tallchief, George Skibine, Marjorie Tallchief,** and **Vladimir Skouratoff** in "Idylle", Fonteyn and Somes in the ballroom scene from Ashton's "Apparitions", and Alicia Markova and **John Gilpin.**

Zizi Jeanmaire opens a 3-week revue season on Nov. 2. Included in her program will be the 1st performance of a new ballet by **Roland Petit** based on Maugham's "Rain". On Nov. 30 **Antonio & Co.** will start a London season. The next program by the **Sunday Ballet Club** is scheduled for Nov. 13, and will include new ballets by **Denis Carey, Michael Charnley** and **Peter Darrell.** Also in Nov. Indian dancer **Indrani** gives a series of London recitals.

Early in Oct. **Nadia Nerina** flew to Moscow for perfs. with the Bolshoi Ballet. Later in Oct. a concert group of 6 British dancers, sponsored by the British Council, left to appear at the Milan Triennale. The party consisted of **Alexis Rassine & Julia Farron** (Royal Ballet), **Lucette Aldous** (Ballet Rambert) and **Ben Stevenson** (Festival Ballet). The group was completed by 2 18-year-old students from the **Royal Ballet School, Phyllis Spira & Gary Sherwood.** A concert group, consisting of **Anton Dolin, Belinda Wright, John Gilpin** and his wife, **Sally Judd,** have been touring So. Africa.

CLIVE BARNES

NEWS FROM FRANCE

Opening of the gala Paris season of the **Marquis de Cuevas Int'l Ballet** had to be postponed to Oct. 25. Big feature is a full-length "Sleeping Beauty," choreographed by **Bronislava Nijinska.** As work was nearing completion, **Robert Helpmann** was brought in to add some **Royal Ballet**-type staging, whereupon Nijinska withdrew, leaving all the remaining chores to Helpmann. (See p. 35)

At the Paris Opera **Janine Charret** set choreography for the Honegger oratorio, "King David," scheduled for Oct. 14 presentation. Also among future plans are a production of "Swan Lake" and the staging of a Milhaud work. Next spring **Ludmilla Tcherina** is to appear again in "The Martyrdom of St. Sebastian."

Peter Van Dijk & Jacqueline Rayet were presented at the Hamburg Staatsoper Oct. 11 in "La Peau de Chagrin," choreographed by Van Dijk and based on the Balzac novel . . . **Gene Kelly** is planning a film starring **Brigitte Bardot** . . . The Int'l Club of Young Critics awarded its certificates this year to: the **Nat'l Group of the Ivory Coast** as the best traditional ensemble; **Little Ballet Troupe of Bombay** for decor & beauty of costumes; **Maurice Bejart,** choreographer of "Sacre du Printemps;" **Marasinha Rao, Indrani's** partner; **Jean Cadzow** for her perf. in "Suite en Blanc."

During Sept. the Theatre de l'Etoile presented the **Ballet Theatre of Rio de Janeiro,** a co. formed in 1950 by **Miecio Askanasy.** With spontaneous dynamism, co. evoked work scenes, African reminiscenses and a farce called "Maracatou." The section on the birth of the Samba was too improvisational and made one long for **Katherine Dunham's** offerings . . . The **Mexican Ballet** was to open at the same theatre Oct. 7.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM VENICE

At the Venice Music Festival, Americans **Merce Cunningham & Carolyn Brown** shocked tradition-minded audiences at Teatro Le Fenice with their modern repertoire and music . . . Critcis at Venice Film Festival were not kind to "One, Two, Three, Four," the color film of 4 **Roland Petit** ballets, but the picture was immediately sold to distributors in Israel, Spain, Latin America, Germany.

Many dancers in Venice, including **Serge Lifar** (on his annual pilgrimmage to the tomb of Diaghilev) and Rome teacher **Grant Mouradoff.** Recently working in Mouradoff's studio have been **George Reich, Vassili Sulich, Adolfo Andrade** and others from the **Massine** co., seen this summer in Nervi and Edinburgh . . . Venice is backdrop for Disney's "Italy Dances," in which dir. Steve Previn is using dancers **Olga Amati, Toto Urbani, Mario Vijonzetti, Kiki Urbani, Angelo Pietri, Ludovico Durstz, Jorn Seifert** and **Marcella Ottinelli,** whose pupils make up the corps.

LUIGI GARIO

REPORT FROM MEXICO

First programs in the **Ballet de Bellas Artes** season have included 10 premieres. If quantity were indicative of quality, there would be cause for rejoicing, but the opposite is true. Not one of the 10 is a complete success. **Josefina Lavalle's** "Interludio" was the only work where one could see a construction and relation to the score, but repetition robbed it of effectiveness. All the other choreographers showed an extreme lack of musicality. One has to come to expect more of **Anna Sokolow** than her "Suite from Orfeo" (Gluck). Even the highly touted "Opus 1960" failed to live up to advance reports. In her depiction of lost people and their ultimate reunion, Sokolow neglected to show us who they were, what and why they were trying to forget. Her concept of jazz, her idea of what constitutes brotherhood and her use of music seem elementary.

In **Carlos Gaona's** "Las Animas" there was at least an attempt at characterization, but he was ill-served by a deficient co. perf. Other dances presented were: **John Sakmari's** "El Ho
Barro," a flashy nightclub no., albeit w
together; **Rosa Reyna's** inept "Visiones Fug
Guillermo Keys' old-hat "Mi Nana": **Elen**
ega's "Juguetes Mexicanos," formerly a
ing vignette, but now boring as a result
much tinkering; **Farnesio de Bernal's**
"Santa Maria 2 A.M."; and **Ana Merida's** p
tious "Complejo de Electra."

Of the dancers, Josefina Lavalle, **Aurora**
eria & Columbia Moya were consistently
The rest of the ladies did what they had
as well as possible, save **Raquel Gutierrez,**
used to be a very exciting dancer. The
were uniformly weak—an end result of
mittent, incorrect or unsuitable training. A s
costing so much money and giving so little
isfaction shows either a sorry lack of talent
artistic direction, or both. The subsidy given
dance is being ill-used in this manner.

JOHN F

NEWS FROM LATIN AMERICA

CUBA: **Ballet de Cuba** was scheduled to
Havana for Moscow Oct. 19 to begin a 4-
tour of Russia and other Iron Curtain coun
This seems an amazing recovery for the co.
reported in the Sept. issue as "paralyzed"
withdrawal of their USA dancers, plus some C
ones who reportedly did not want to go on
tour. Virtually the entire corps is new.
Alonso, their only star, is taking as her pa
Rodolfo Rodriguez from Buenos Aires' **Colon**
(except that she is expected to dance "Gis
with a Bolshoi partner, as she did in Russ
years ago).

Co. took 5 programs, including "Coppelia,"
selle," "Fille Mal Gardee," "Apollo," "Capr
Espanol," "Paganini," etc., and works by C
choreographers — notably "Despertar," insp
by the Castro revolution, and "El Caball
Coral," which will have its world premiere at
Bolshoi Theatre. After perfs. in the USSR, Po
Czechoslovakia, E. Germany and Yugoslavia,
return to Havana in Feb. for the **2nd Ballet F**
val.

HERMANN WIL

CHILE: **Jose Limon's** co. has met with
success throughout Latin America. In Chile,
sides 4 perfs, at the Teatro Municipal (one
benefit for victims of the May earthquak
gave a lecture-demonstration of modern
technique. Limon's own choreography met wi
greater acceptance than works by **Doris Hu**
. . . **Ballet de Arte Moderno** has been se
several operas in a short opera season at
Municipal.

HANS EHRMANN-E

ARGENTINA: **Jose Limon & Co.** had to open
without costumes, as bad weather held up their baggage plane crossing the Andes. A perf. in practice clothes did not impair their success.

The **Chilean Nat'l Ballet** was very succesful at the Colon, with "Milagro en la Alameda," "Calaucan," "The Green Table," and others. They also shared a perf. with the Colon Ballet. In this **Wassil Tupin** made his reappearance after several years with De Cuevas, dancing the "Black Swan Pas de Deux" with **Esmeralda Agoglia** . . . "Raymonda" **(Filippini-Petipa),** "Apollo" **(Balanchine)** and "Carnaval" **(Fokine)** were revived at the Teatro Argentino in La Plata.

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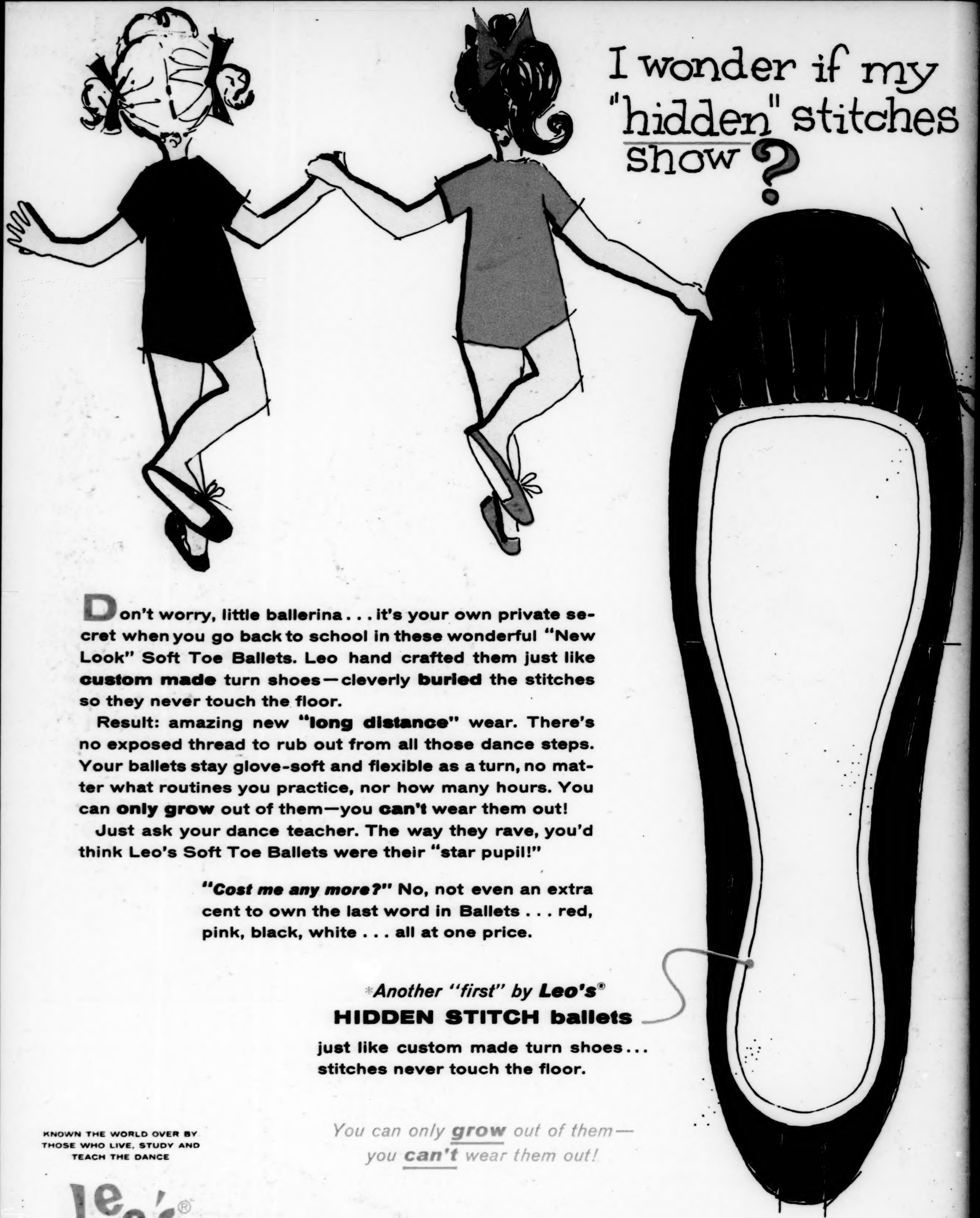

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